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*Divine Harmony;*  
being a

*Collection in Score*

(OF)

PSALMS and ANTHEMS,

*with several other Pieces of Sacred Music*

Composed by

*the most eminent Masters,*

ANTIENT and MODERN

*The whole selected and carefully revised by*

*RICHARD LANGDON*, Batchelor in Music

*Subchanter & Organist of the Cathedral Church*

of EXETER.

*Price 15.<sup>s</sup>*

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*London*

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N<sup>o</sup> 26, CHEAPSIDE.

1774.





To, The Honourable  
(AND)  
Right Reverend Frederick,  
LORD BISHOP of EXETER,

This WORK, undertaken with his LORDSHIP'S  
approbation, and published, by Permission, under  
the sanction of his Name, is with the greatest  
Respect, most humbly Inscribed

by his LORDSHIP'S,

most obedient and  
Dutiful Servant,

Rich<sup>d</sup> Langdon



1. The first part of the

document is

concerning the

history of the

country and

the people who

live there.

The second part

of the document

is about the

present state of

the country.

# P R E F A C E.

THE greatest Part of the following Psalms came to my Hands in a different Form from what they now appear in; the Treble Part having been the Tenor, and the Tenor Part the Treble, which rendered the Melody of the Treble uncommonly disagreeable to those who had been used to the Manner in which they are now published, particularly the 100, 113, 119, 148, Psalms, St. David's, St. Mary's, Canterbury, York, Southwell, Windsor, and several other Tunes which are sung in the Parish Churches of London, and in the Country, as simple Melodies only; and the probable Reason why they are not used in every Parish Church in England seems to be, the Want of a correct Copy of them in four Parts. This induced me to undertake the present Work, which, I persuade myself will meet with due Encouragement from the Clergy, especially those into whose Churches a Set of itinerant Composers and Psalm Singers have introduced a Jargon of Sounds, commonly distinguish'd by the Name of New Singing, which is destitute of Melody, Harmony, and every other laudable Recommendation.

It may be necessary to observe that the Names prefix'd to the oldest Tunes are not those of the original Composers, which are, in general, unknown, but of those who have added Parts to their Melodies; and as they were Professors of acknowledged Abilities also, it is no small Confirmation of their Excellence. They have been in continued and general Use from the earliest Times, and are still so in London, where there is little Probability of their ever being out of Repute.

In order to render them more agreeable to the present Manner of performing, I have added an accompanying or Auxilliary Bass, for a Violoncello or Bassoon, which, tho' not essential to the Performance, may be used in those Churches where there is no Organ, but where there is one, the judicious Organist will readily perceive the fundamental Bass is better adapted to that Instrument.

I have likewise added several Chants, Anthems, &c. such as may easily be performed; the Merits of which being so well known, nothing need be here said of them.

1887-1888. The first year of the new century.

The first year of the new century.

The first year of the new century.

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# PSALM I.

Tho<sup>s</sup> Morley Mus. B.

1

NB. The words which are added after the Music are taken from Brady and Tate's Version throughout the whole Work.

Treble

Contra-  
tenor

Tenor

Bass

Organo

THE man is blest that hath not lent to wick-ed men his ear, Nor

THE man is blest that hath not lent to wicked men his ear, Nor

THE man is blest that hath not lent to wick-ed men his ear, Nor

THE man is blest that hath not lent to wick-ed men his ear, Nor

led his life as finners do, nor sat in scorners chair. But in the law of God the Lord

led his life as finners do, nor sat in scorners chair. But in the law of God the Lord

led his life as finners do, nor sat in scorners chair. But in the law of God the Lord

led his life as finners do, nor sat in scorners chair. But in the law of God the Lord

doth set his whole de-light, And in that law doth exer-cise him-self both day and night.

doth set his whole de-light, And in that law doth exer-cise himself both day and night.

doth set his whole de-light, And in that law doth exer-cise himself both day and night.

doth set his whole de-light, And in that law doth exer-cise himself both day and night.

How blest is he who ne'er consents  
by ill Advice to walk;  
Nor stands in Sinners Ways nor sits  
where Men profanely talk.

But makes the perfect Law of God  
his Bufness and Delight;  
Devoutly reads therein by Day,  
and meditates by Night.



Cambridge Tune. PSALM II. Tho<sup>s</sup>. Ravenscroft Mus. B.

WHY did the Hea - then tu - mulds raife? what rage was in their brain?

WHY did the Hea - then tu - mulds raife? what rage was in their brain?

WHY did the Hea - then tu - mulds raife? what rage was in their brain?

WHY did the Hea - then tu - mulds raife? what rage was in their brain?

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in 3/2 time, each with the lyrics 'WHY did the Hea - then tu - mulds raife? what rage was in their brain?'. The bottom staff is a figured bass line with the following figures: 6, 6, #, 6, 5, #, 6, #.

Why do the peo - ple ftill con - trive a thing that is but vain?

Why do the peo - ple ftill con - trive a thing that is but vain?

Why do the peo - ple ftill con - trive a thing that is but vain?

Why do the peo - ple ftill con - trive a thing that is but vain?

The second system also consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in 3/2 time, each with the lyrics 'Why do the peo - ple ftill con - trive a thing that is but vain?'. The bottom staff is a figured bass line with the following figures: 6, 6, #, 6, 5, #, 6, #.

With restless and ungovern'd Rage,  
 why do the Heathen storm?  
 Why in such rash Attempts engage,  
 as they can neer perform.



## Norwich Tune.

## PSALM VI.

John Milton.

LORD, in thy wrath re-prove me not, tho' I de-ferve thine ire,

LORD, in thy wrath re-prove me not, tho' I de-ferve thine ire,

LORD, in thy wrath re-prove me not, tho' I de-ferve thine ire,

LORD, in thy wrath re-prove me not, tho' I de-ferve thine ire,

6 6 6 5 6 6 # 6 6 5 5 3

Nor yet cor-rect me in thy rage, O Lord, I thee de--fire.

Nor yet cor-rect me in thy rage, O Lord, I thee de--fire.

Nor yet cor-rect me in thy rage, O Lord, I thee de--fire.

Nor yet cor-rect me in thy rage, O Lord, I thee de--fire.

6 6 6 5 6 # 6 6 6 4 5 3 #

THY dreadfull Anger, Lord, restrain,  
 and spare a Wretch forlorn;  
 Correct me not in thy fierce Wrath,  
 too heavy to be borne.

WHAT is the cause that thou, O Lord, so far off now dost stand?

WHAT is the cause that thou, O Lord, so far off now dost stand?

WHAT is the cause that thou, O Lord, so far off now dost stand?

WHAT is the cause that thou, O Lord, so far off now dost stand?

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, C major, and G major respectively, with lyrics 'WHAT is the cause that thou, O Lord, so far off now dost stand?'. The bottom staff is a basso continuo line with figured bass notation: 6, 6, 6, b3, 6, 6, 6, 7, 6.

Why hidest thou thy face in time when trouble is at hand?

Why hidest thou thy face in time when trouble is at hand?

Why hidest thou thy face in time when trouble is at hand?

Why hidest thou thy face in time when trouble is at hand?

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, C major, and G major respectively, with lyrics 'Why hidest thou thy face in time when trouble is at hand?'. The bottom staff is a basso continuo line with figured bass notation: 6, 7, b3, 6, 6, 5, 5, 3.

THY Prefence why withdraw'st thou, Lord?  
 why hid'st thou now thy Face,  
 When dismal Times of deep distress  
 call for thy wonted Grace?



WITH---IN thy ta-ber-na-cle, Lord, who shall in-ha-bit still?

WITH---IN thy ta-ber-na-cle, Lord, who shall in-ha-bit still?

WITH---IN thy ta-ber-na-cle, Lord, who shall in-ha-bit still?

WITH---IN thy ta-ber-na-cle, Lord, who shall in-ha-bit still?

Or whom wilt thou re-ceive to dwell in thy most ho-ly hill?

Or whom wilt thou re-ceive to dwell in thy most ho-ly hill?

Or whom wilt thou re-ceive to dwell in thy most ho-ly hill?

Or whom wilt thou re-ceive to dwell in thy most ho-ly hill?

LORD, who's the happy Man that may  
to thy blest Courts repair,  
Not, Stranger-like, to visit them,  
but to inhabit there?

## Salisbury Tune. PSALM XVII.

Ravencroft.

O Lord, give Ear to my just cause, at - - tend when I com - plain,

O Lord, give Ear to my just cause, at - tend when I com - plain,

O Lord, give Ear to my just cause, at - tend when I com - plain,

O Lord, give Ear to my just cause, at - - tend when I com - plain,

5 4 2 6 5 6 4 #3 # 6 5 6 7 6

And hear the pray'r that I put forth with Lips that do not fain.

And hear the pray'r that I put forth with Lips that do not fain.

And hear the pray'r that I put forth with Lips that do not fain.

And hear the pray'r that I put forth with Lips that do not fain.

# 6 # 6 5 6 # 6 6 5 #

To my just Plea and sad complaint  
 attend, O righteous Lord;  
 And to my Pray'r, as 'tis unfeign'd,  
 a gracious Ear afford.



## PSALM XVIII. Verse IX.

Dr. Croft.

This Verse was set to Music in preference to any other, probably on account of the sublime Images contained in it.

NB. The measure in Brady and Tate's Version will not suit this Tune, but it may be sung to the 19<sup>th</sup> Psalm.

THE Lord def-cend-ed from a-bove, and bow'd the Heavens high, And un-der-

THE Lord def-cend-ed from a-bove, and bow'd the Heavens high, And un-der-

THE Lord def-cend-ed from a-bove, and bow'd the Heavens high, And un-der-

THE Lord def-cend-ed from a-bove, and bow'd the Heavens high, And un-der-

neath his Feet he cast the Darknefs of the Sky; On che-rubs and on che-rubims

neath his Feet he cast the Darknefs of the Sky; On che-rubs and on cheru-bims

neath his Feet he cast the Darknefs of the Sky; On che-rubs and on cherubims

neath his Feet he cast the Darknefs of the Sky; On che-rubs and on cheru-bims

full Roy-al-ly he rode, And on the wings of migh-ty winds, came fly-ing all a-broad.

full Roy-al-ly he rode, And on the wings of migh-ty winds, came fly-ing all a-broad..

full Roy-al-ly he rode, And on the wings of migh-ty winds, came fly-ing all a-broad..

full Roy-al-ly he rode, And on the wings of migh-ty winds, came fly-ing all a-broad..



## Ely Tune.

## PSALM XX.

William Cranfield.

IN trouble and ad-ver-fi-ty the Lord God hear thee still,

IN trouble and ad-ver-fi-ty the Lord God hear thee still,

IN trouble and adver-fi-ty the Lord God hear thee still,

IN trou-ble and ad-ver-fi-ty the Lord God hear thee still,

The Ma-jef-ty of Ja-cob's God de-fend thee from all ill:

The Ma-jef-ty of Ja-cob's God de-fend thee from all ill:

The Ma-jef-ty of Ja-cob's God de-fend thee from all ill:

The Ma-jef-ty of Ja-cob's God de-fend thee from all ill:

THE Lord to thy Request attend,  
 and hear thee in Distress:  
 The Name of Jacob's God defend,  
 and grant thy Arms Success.

## Winchester Tune. PSALM XXIII.

Ravencroft.

THE Lord is on - ly my sup - port, and he that doth me feed;

THE Lord is on - ly my sup - port, and he that doth me feed;

THE Lord is on - ly my sup - port, and he that doth me feed;

THE Lord is on - ly my sup - port, and he that doth me feed;

6 6 6 4 #3

How can I then lack a - ny thing where - - of I stand in need?

How can I then lack a - ny thing where - - of I stand in need?

How can I then lack a - ny thing where - - of I stand in need?

How can I then lack a - ny thing where - - of I stand in need?

6 6 6 # 6 6 5

THE Lord himself, the mighty Lord,  
 vouchsafes to be my Guide;  
 The Shepherd by whose constant Care  
 my Wants are all supply'd.



## PSALM XXV.

Handel.

Very Slow

I lift my heart to thee, my God and guide most just; Now

I lift my heart to thee, my God and guide most just;

I lift my heart to thee, my God and guide my guide most just;

I lift my heart to thee, my God and guide my guide most just;

6 6 6 6 3 4 6 4 2 6 6 6 7

suf-fer me to take no shame, for in thee do I trust. Let

suffer me to take no shame, for in thee do I trust. Let

suffer me to take no shame, in thee do I trust. Let

suffer me to take no shame, for in thee do I trust. Let

6 4 2 6 5 6 4 6 5 4 2 6 4 3 6 4

not my foes re-joyce, nor make a scorn of me; And let them not be

not my foes re-joyce, nor make a scorn of me; And let them not be

not my foes re-joyce, nor make a scorn of me; And let them

not my foes re-joyce, nor make a scorn of me; And let them

6 5 6 6 5 3 4 6 # 6 4 6 6



O - - ver - thrown who put their trust their trust in thee. let - - them not

O - - ver - thrown who put their trust their trust in thee. let them not

not be O - - ver - thrown who put their trust in thee. let them not

not be O - - ver - thrown who put their trust in thee. let them not

6 4 6 4 2 6 6 6 6 6 6 6

be o--ver-thrown who put their trust who put their trust in thee .

be o--ver - thrown who put their trust who put their trust in thee .

be o--ver - thrown who put their trust . . in thee .

be o--ver - thrown who put their trust put their trust in thee .

6 3 4 6 4 6 6 7 5 6 5 4 3

To God, in whom I trust,  
I lift my Heart and Voice;  
O let me not be put to shame,  
nor let my foes rejoyce.  
Those who on thee rely  
let no Disgrace attend:  
Be that the shameful Lot of such  
as wilfully offend .

## Wolverhampton Tune. PSALM XXVI.

Ravenscroft.

LORD, be my Judge, and thou shalt see my paths are right and plain:

LORD, be my Judge, and thou shalt see my paths are right and plain:

LORD, be my Judge, and thou shalt see my paths are right and plain:

LORD, be my Judge, and thou shalt see my paths are right and plain:

I trust in God, and hope that he with strength will me sus-tain.

I trust in God, and hope that he with strength will me sus-tain.

I trust in God, and hope that he with strength will me sus-tain.

I trust in God, and hope that he with strength will me sus-tain.

JUDGE me, O Lord; for I the Paths  
of Righteousness have trod:  
I cannot fail, who all my Trust  
repose on thee, my God .



## St. Anne's Tune. PSALM XXVII.

D<sup>r</sup> Croft.

THE Lord is both my health and light, shall men make me dif--maid?

THE Lord is both my health and light, shall men make me dif--maid?

THE Lord is both my health and light, shall men make me dif--maid?

THE Lord is both my health and light, shall men make me dif--maid?

6 5 6 5 6 #

Since God doth give me strength and might, why should I be a--fraid?

Since God doth give me strength and might, why should I be a--fraid?

Since God doth give me strength and might, why should I be a--fraid?

Since God doth give me strength and might, why should I be a--fraid?

6 # 6 # 6 6 5

WHOM should I fear, since God to me  
 is saving Health and Light?  
 Since strongly he my Life supports,  
 what can my Soul affright?

**Cheshire Tune. PSALM XXVIII. John Bennet.**

THOU art, O Lord, my strength and stay, the succour which I crave;

THOU art, O Lord, my strength and stay, the succour which I crave;

THOU art, O Lord, my strength and stay, the succour which I crave;

THOU art, O Lord, my strength and stay, the succour which I crave;

6 6 6 6 7 6 4 3

Ne - glect me not, lest I be like, them that are laid in grave.

Ne - glect me not, lest I be like them that are laid in grave.

Ne - glect me not, lest I be like them that are laid in grave.

Ne - glect me not, lest I be like them that are laid in grave.

6 6 6 6 7 6 4 3

O Lord, my Rock, to thee I cry,  
in Sighs consume my Breath:  
O answer; or I shall become;  
like those that sleep in Death.



## Carlisle Tune. PSALM XXIX.

Ravencroft.

GIVE to the Lord, ye po - ten - tates, give ye with one ac - - cord

GIVE to the Lord, ye po - ten - tates, give ye with one ac - - cord

GIVE to the Lord, ye po - ten - tates, give ye with one ac - - cord

GIVE to the Lord, ye po - ten - tates, give ye with one ac - - cord

6 6 6 6 6 4 5 #3

All praise and honour, might and strength, un - - - to the li - ving Lord.

All praise and honour, might and strength, un - - - to the li - ving Lord.

All praise and honour, might and strength, un - - - to the li - - ving Lord.

All praise and honour, might and strength, un - - - to the li - ving Lord.

b 5 6 6 5 6 6 6 5 6 4 5 6 5 3

YE Princes, that in might excell,  
 your gratefull Songs prepare;  
 God's glorious Actions loudly tell,  
 his wondrous Pow'r declare.



PSALM XXX.

Ravencroft.

ALL laud and praise with heart & voice, O Lord, I give to thee, Who didn't not make my

ALL laud and praise with heart & voice, O Lord, I give to thee, Who didn't not make my

ALL laud and praise with heart & voice, O Lord, I give to thee, Who didn't not make my

ALL laud and praise with heart & voice, O Lord, I give to thee, Who didn't not make my

foes re-joyce, but hast ex-al-ted me O Lord my God, to thee I cry'd in all.

foes re-joyce, but hast ex-al-ted me O Lord my God, to thee I cry'd in all.

foes re-joyce, but hast ex-al-ted me O Lord my God, to thee I cry'd in all.

foes re-joyce, but hast ex-al-ted me O Lord my God, to thee I cry'd in all.

-- my pain and grief; Thou gav'st an ear and didn't pro- vide to ease me with re-- lief.

-- my pain and grief; Thou gav'st an ear and didn't pro- vide to ease me with re-- lief.

-- my pain and grief; Thou gav'st an ear and didn't pro- vide to ease me with re-- lief.

-- my pain and grief; Thou gav'st an ear and didn't pro- vide to ease me with re-- lief.

I'll celebrate thy Praises, Lord,  
who did'st thy Pow'r employ  
To raise my drooping Head, and check  
my Foes insulting Joy.

In my Distress I cry'd to thee,  
who kindly didst relieve,  
And from the Grave's expecting Jaws  
my hopeless Life retrieve.



## Duke's Tune. PSALM XXXIII.

Ravencroft.

YE righteous in the Lord re - - joyce, it is a seem-ly fight,

YE righteous in the Lord re - - joyce, it is a seem-ly fight,

YE righteous in the Lord re - - joyce, it is a seem-ly fight,

Ye righteous in the Lord re - - joyce, it is a seem-ly fight,

6 6 6 6 6 6 6 4 #3

That upright men with thankfull voice, should praise the Lord of might.

That upright men with thankfull voice, should praise the Lord of might.

That upright men with thankfull voice, should praise the Lord of might.

That upright men with thankfull voice, should praise the Lord of might.

6 6 6 6 6 6 5 8 7

LET all the Just to God with Joy  
 their chearfull Voices raise,  
 For well the Righteous it becomes  
 to sing glad Songs of Praise.



## Abby Tune.

## PSALM XXXIV.

Ravencroft.

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first part of the verse. The second staff is an alto clef with the same key signature and time signature, containing the melody for the second part. The third staff is a tenor clef with the same key signature and time signature, containing the melody for the third part. The fourth staff is a bass clef with the same key signature and time signature, containing the melody for the fourth part. The fifth staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are: "I will give laud and honour both un - - - to the Lord al - - ways," repeated four times across the staves. The bottom staff has fingerings: 6, 6, 4, 3, 6, 6, 6, 4, 5, #.

I will give laud and honour both un - - - to the Lord al - - ways,

I will give laud and honour both un - - - to the Lord al - - ways,

I will give laud and honour both un - - - to the Lord al - - ways,

I will give laud and honour both un - - - to the Lord al - - ways,

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the melody for the first part of the verse. The second staff is an alto clef with the same key signature and time signature, containing the melody for the second part. The third staff is a tenor clef with the same key signature and time signature, containing the melody for the third part. The fourth staff is a bass clef with the same key signature and time signature, containing the melody for the fourth part. The fifth staff is a bass clef with the same key signature and time signature, containing the bass line. The lyrics are: "My mouth al - - fo for e - ver - - more shall speak un - - to his praise." repeated four times across the staves. The bottom staff has fingerings: 5, 6, 6, 4, 3.

My mouth al - - fo for e - ver - - more shall speak un - - to his praise.

My mouth al - - fo for e - ver - - more shall speak un - - to his praise.

My mouth al - - fo for e - ver - - more shall speak un - - to his praise.

My mouth al - - fo for e - ver - - more shall speak un - - to his praise.

THRO' all the changing Scenes of Life,  
 in Trouble and in Joy,  
 The Praises of my God shall still  
 my Heart and Tongue employ.

## King's Tune.

## PSALM XXXV.

Ravenscroft.

Musical score for the first system of 'King's Tune'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The bottom staff is a lute tablature. The lyrics are: 'LORD, plead my cause a-gainst my foes, con-found their force and might,'.

LORD, plead my cause a-gainst my foes, con-found their force and might,

LORD, plead my cause a-gainst my foes, con-found their force and might,

LORD, plead my cause a-gainst my foes, con-found their force and might,

LORD, plead my cause a-gainst my foes, con-found their force and might,

6 6 # 5 6 # 6 6 6 #

Musical score for the second system of 'King's Tune'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in C major, 4/4 time. The bottom staff is a lute tablature. The lyrics are: 'And take my part a-gainst all those that seek with me to fight:'.

And take my part a-gainst all those that seek with me to fight:

And take my part a-gainst all those that seek with me to fight:

And take my part a-gainst all those that seek with me to fight:

And take my part a-gainst all those that seek with me to fight:

6 6 5 # 6 5 6 6 5 #3

AGAINST all those that strive with me,  
 O Lord, assert my Right;  
 With such as war unjustly wage,  
 do thou my battles fight.



## Dundy Tune. PSALM XXXVI.

Ravencroft.

THE wick-ed by his works un--just doth thus perfwade my heart,  
 THE wick-ed by his works un--just doth thus perfwade my heart,  
 THE wick-ed by his works un--just doth thus perfwade my heart,  
 THE wick-ed by his works un--just doth thus perfwade my heart,  
 That in the Lord he hath no trust, his fear is fet a---part.  
 That in the Lord he hath no trust, his fear is fet a---part.  
 That in the Lord he hath no trust, his fear is fet a---part.  
 That in the Lord he hath no trust, his fear is fet a---part.

## PSALM XXXVIII.

Morley.

Very Slow

PUT me not to re-buke, O Lord, in thy pro-voked ire, And in thy wrath  
 PUT me not to re-buke, O Lord, in thy pro-voked ire, And in thy wrath  
 PUT me not to re-buke, O Lord, in thy pro-voked ire, And in thy wrath  
 PUT me not to re-buke, O Lord, in thy pro-voked ire, And in thy wrath



cor-rect me not, I humbly thee de-fire. Thine arrows do stick fast in me,

cor-rect me not, I humbly thee de-fire. Thine arrows do stick fast in me,

cor-rect me not, I humbly thee de-fire. Thine arrows do stick fast in me,

cor-rect me not, I humbly thee de-fire. Thine arrows do stick fast in me,

6 4 3      6 6 4 3      5 6 9 6 4 3

thy hand doth press me sore, And in my flesh no health at all ap-peareth a---ny more:

thy hand doth press me sore, And in my flesh no health at all ap-peareth a---ny more:

thy hand doth press me sore, And in my flesh no health at all ap-peareth a---ny more:

thy hand doth press me sore, And in my flesh no health at all ap-peareth a---ny more:

6      6      6      6      6      6      6      6      4 3

THY chastning Wrath, O Lord, restrain,  
 tho' I deserve it all;  
 Nor let at once on me the Storm  
 of thy Displeasure fall.  
 In ev'ry wretched Part of me  
 thy Arrows deep remain;  
 Thy heavy Hands afflicting Weight  
 I can no more sustain.



## PSALM XLI.

Edward Blanks.

THE man is blest that doth pro-vide for such as needy be; For in the sea-son

THE man is blest that doth pro-vide for such as nee-dy be; For in the sea-son

THE man is blest that doth pro-vide for such as needy be; For in the sea-son

THE man is blest that doth pro-vide for such as needy be; For in the sea-son

pe-ri-ous the Lord will fet him free: And he will keep him safe, and make him

pe-ri-ous the Lord will fet him free: And he will keep him safe, and make him

pe-ri-ous the Lord will fet him free: And he will keep him safe, and make him

pe-ri-ous the Lord will fet him free: And he will keep him safe, and make him

happy in the Land, And not de-li-ver him un-to his e-ne-mies strong hand.

happy in the Land, And not de-li-ver him un-to his e-ne-mies strong hand.

hap-py in the Land, And not de-li-ver him un-to his e-ne-mies strong hand.

hap-py in the Land, And not de-li-ver him un-to his e-ne-mies strong hand.

HAPPY the Man, whose tender Care  
relieves the Poor distressed  
When he's by Trouble compassed round,  
the Lord shall give him Rest.

The Lord his Life, with Blessings crown'd,  
in Safety shall prolong;  
And disappoint the Will of those  
that seek to do him Wrong.



S<sup>t</sup> David's Tune. PSALM XLII.

Ravenscroft.

Like as the hart doth pant and bray, the well-springs to ob-tain;

Like as the hart doth pant and bray, the well-springs to ob-tain;

Like as the hart doth pant and bray, the well-springs to ob-tain;

Like as the hart doth pant and bray, the well-springs to ob-tain;

6 6 5 6 6 6 6 6

So doth my soul de-fire al-way with thee Lord to re-main.

So doth my soul de-fire al-way with thee Lord to re-main.

So doth my soul de-fire al-way with thee Lord to re-main.

So doth my soul de-fire al-way with thee Lord to re-main.

6 6 5 6 6 6 6 6 5 4 4 4 3

As pants the hart for cooling Streams,  
 when heated in the Chace,  
 So longs my Soul, O God, for thee,  
 and thy refreshing Grace.



## Ludlow Tune. PSALM XLV.

Ravenscroft.

My heart doth take in hand, some god-ly song to sing;

My heart doth take in hand, some god-ly song to sing;

My heart doth take in hand, some god-ly song to sing;

My heart doth take in hand, some god-ly song to sing;

The praise that I shall shew there -- in, per - tain-eth to the King.

The praise that I shall shew there -- in, per - tain-eth to the King.

The praise that I shall shew there -- in, per - tain-eth to the King.

The praise that I shall shew there -- in, per - tain-eth to the King.

## PSALM LI.

Ravenscroft.

NB. The measure in Brady and Tate will not suit this Tune, but it may be sung to the 43<sup>d</sup> or any of the Penitential Psalms, of the same measure, in that Version.

O Lord, con - fi - - - der my dis - - tress, and now with speed some pi - ty .

O Lord, con - - fi - - - der my dis - - tress, and now with speed some pi - ty .

O Lord, con-fi - - - - der my dis - - tress, and now with speed - some pi - ty .

O Lord, con - - fi - - - der my dis - - tress, and now with speed some pi - ty .



take My sins for-give, my faults re-dress, good Lord, for thy great mercies sake.

take My sins for-give, my faults re-dress, good Lord, for thy great mercies sake.

take My sins for-give, my faults re-dress, good Lord, for thy great mercies sake.

take My sins for-give, my faults re-dress, good Lord, for thy great mercies sake.

# 6 6 5 6 6 6 6 6 6 7 4 3

Wash me, O Lord, and make me clean from this un-just and sinful act,

Wash me, O Lord, and make me clean from this un-just and sinful act,

Wash me, O Lord, and make me clean from this un-just and sinful act,

Wash me, O Lord, and make me clean from this un-just and sinful act,

5 6 5 6 6 6 6 5 6

And pu-ri-fy me once a-gain from this foul deed & bloody fact.

And pu-ri-fy me once a-gain from this foul deed & bloody fact.

And pu-ri-fy me once a-gain from this foul deed & bloody fact.

And pu-ri-fy me once a-gain from this foul deed & bloody fact.

6 6 4 6 6 6 6 5 # #



## PSALM LIV.

John Farmer.

GOD, save me for thy ho--ly Name, and for thy goodness sake; Un--to the

GOD, save me for thy ho--ly Name, and for thy goodness sake; Un--to the

GOD, save me for thy ho--ly Name, and for thy goodness sake; Un--to the

strength, Lord, of the same I do my cause be-take. Re-gard, O Lord, & give an ear to

strength, Lord, of the same I do my cause be-take. Re-gard, O Lord, & give an ear to

strength, Lord, of the same I do my cause be-take. Re-gard, O Lord, & give an ear to

me when I do pray; Bow down thyself to me, and hear the words that I do say:

me when I do pray; Bow down thyself to me, and hear the words that I do say:

me when I do pray; Bow down thyself to me, and hear the words that I do say:

me when I do pray; Bow down thyself to me, and hear the words that I do say:

LORD, save me, for thy glorious Name;  
and in thy Strength appear,  
To judge my cause; accept my Prayer,  
and to my words give Ear.

Mere Strangers, whom I never wrong'd,  
to ruin me design'd;  
And cruel Men, that fear no God,  
against my Soul combin'd.



S<sup>t</sup> Mary's Tune.

## PSALM LV.

D<sup>r</sup> Croft.

O God, give ear, and speed-i - - ly hear me when I do pray,

And when to thee I call and cry hide not thy-felf a - - way:

GIVE Ear, thou Judge of all the Earth,  
 and listen when I pray;  
 Nor from thy humble Suppliant turn  
 thy glorious Face away .



## PSALM LVII.

Robert Palmer.

TAKE pi-ty for thy promise sake, have mer-cy, Lord, on me, Be-cause my

TAKE pi-ty for thy promise sake, have mer-cy, Lord, on me, Be-cause my

TAKE pi-ty for thy promise sake, have mer-cy, Lord, on me, Be-cause my

TAKE pi-ty for thy promise sake, have mer-cy, Lord, on me, Be-cause my

soul doth her be-take un-to the help of thee: With-in the shadow of thy wings I

soul doth her be-take un-to the help of thee: With-in the shadow of thy wings I

soul doth her be-take un-to the help of thee: With-in the shadow of thy wings I

soul doth her be-take un-to the help of thee: With-in the shadow of thy wings I

fet my-self full fast, Till mischief, malice, and like things be gone and o-ver-past.

fet my-self full fast, Till mischief, malice, and like things be gone and o-ver-past.

fet my-self full fast, Till mischief, malice, and like things be gone and o-ver-past.

fet my-self full fast, Till mischief, malice, and like things be gone and o-ver-past.







## PSALM LXIV.

Richard Allison.

O Lord, un--to my voice give ear when I complain and pray, And rid my  
 O Lord, un--to my voice give ear when I complain and pray, And rid my  
 O Lord, un--to my voice give ear when I complain and pray, And rid my  
 O Lord, un--to my voice give ear when I complain and pray, And rid my

life and soul from fear of foes that threat to slay: De-fend me from that sort of men who in-  
 life and soul from fear of foes that threat to slay: De-fend me from that sort of men who in-  
 life and soul from fear of foes that threat to slay: De-fend me from that sort of men who in-  
 life and soul from fear of foes that threat to slay: De-fend me from that sort of men who in-

-- de-ceil do lurk, And from the frowning face of them who all ill feats do work;  
 -- de-ceil do lurk, And from the frowning face of them who all ill feats do work;  
 -- de-ceil do lurk, And from the frowning face of them who all ill feats do work;  
 -- de-ceil do lurk, And from the frowning face of them who all ill feats do work;

LORD, hear the Voice of my Complaint;  
 to my request give Ear:  
 Preserve my Life from cruel foes,  
 and free my Soul from Fear.

O! hide me, with thy tend'rest Care,  
 in some secure Retreat,  
 From Sinners that against me rise;  
 and all their Plots defeat.



## PSALM LXX.

M. Peirson Mus. B.

NB. The measure in Brady and Tate's Version will not suit this Tune, but it may be sung to the 25<sup>th</sup> Psalm.

O God, to me take heed, I help of thee re---quire;

O God, to me take heed, I help of thee re---quire;

O God, to me take heed, I help of thee re---quire;

O God, to me take take heed, I help of thee re---quire;

O God, to me take heed, I help of thee re---quire;

O Lord of hosts, with haste and speed help me, I thee de---fire:

O Lord of hosts, with haste and speed help me, I thee de---fire:

O Lord of hosts, with haste and speed help me, I thee de---fire:

O Lord of hosts, with haste and speed help me, I thee de---fire:

O Lord of hosts, with haste and speed help me, I thee de---fire:



## PSALM LXX.

Handel.

O -- God, to me take heed, I -- -- help of thee re-quire; O Lord of

O -- God, to me take heed, I -- -- help of thee re-quire; O Lord of

O God, to me take heed, I help of thee re-quire; O Lord of

O God, to me take heed, I help of thee re-quire; O Lord of

hofts, with haste and speed help me, I thee de-fire: -- help me I thee de-

hofts, with haste and speed help me, I thee de-fire: help me I thee de-

hofts, with haste and speed help me, I thee de-fire: -- help me I thee de-

hofts, with haste and speed help me, I thee de-fire: help me I thee de-

fire: O -- God, to me take heed, I -- -- help of thee re-quire; With

fire: O -- God, to me take heed, I -- -- help of thee re-quire; With

fire: O -- God, to me take heed, I -- -- help of thee re-quire; With

fire: O -- God, to me take heed, I -- -- help of thee re-quire; With

Figured Bass: 6 6 7 6 7 6 6 5 4 3 6 6



shame confound them all that seek my soul to spill, Let them be tur-ned

shame confound them all that seek my soul to spill, Let them be tur-ned.

shame confound them all that seek my soul to spill, Let them be tur-ned

shame confound them all that seek my soul to spill, Let them be tur-ned

6. 6. 4 #3 6 6 6 5 # 7 6 6 7 7

back and fall that think and wish me ill: O -- God, to me take heed,

--- back and fall that think think and wish me ill: O -- God, to me take heed,

back and fall that think that think and wish me ill: O God, to me take heed,

back and fall that think that think and wish me ill: O God, to me take heed,

6 5 4 #3 7 6 7 6 6 7 6 6

I --- help of thee re-quire; I --- help of thee re-quire.

I --- help of thee re-quire; I help of thee re-quire.

I help of thee re-quire; I help of thee re-quire.

I help of thee re-quire; I --- help of thee re-quire.

7 6 6 5 4 5 3 6 7 6 6 6 5 4 5 3



## Canterbury Tune. PSALM LXXV.

Blanks.

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and common time. Each staff contains the lyrics: "To thee O God, will we give thanks, we will give thanks to thee". The bottom staff is a basso continuo line with figured bass notation: 6, #, 6, 6, 6/5, 8 7, 6, 6, 6, 5, #.

To thee O God, will we give thanks, we will give thanks to thee

To thee O God, will we give thanks, we will give thanks to thee

To thee O God, will we give thanks, we will give thanks to thee

To thee O God, will we give thanks, we will give thanks to thee

6 # 6 6 6/5 8 7 6 6 6 5 #

The second system of the musical score also consists of five staves. The top four staves are vocal parts in G major and common time, each containing the lyrics: "Since thy Name is fo near, de - clare thy wondrous works will we.". The bottom staff is a basso continuo line with figured bass notation: #, 5, #, 5, 5, #, #, 6/5, #.

Since thy Name is fo near, de - clare thy wondrous works will we.

Since thy Name is fo near, de - clare thy wondrous works will we.

Since thy Name is fo near, de - clare thy wondrous works will we.

Since thy Name is fo near, de clare thy wondrous works will we.

# 5 # 5 5 # # 6/5 #

To thee, O God, we render Praise,  
 to thee with Thanks repair;  
 For, that thy Name to us is nigh,  
 thy wond'rous Works declare.



PSALM LXXVIII.

Michael Cavendish.

AT--TEND, my people, to my law, and to my words in - cline; My mouth shall

AT--TEND, my people, to my law, and to my words in - cline; My mouth shall

AT--TEND, my people, to my law, and to my words in - cline; My mouth shall

AT--TEND, my people, to my law, and to my words in - cline; My mouth shall

Speak strange para - bles, and sentences di - vine; Which we ourselves have heard & learnt e'en

Speak strange pa - ra - bles, and sentences di - vine; Which we ourselves have heard & learnt e'en

Speak strange pa - ra - bles, and sentences di - vine; Which we ourselves have heard & learnt e'en

Speak strange pa - ra - bles, and sentences di - vine; Which we ourselves have heard & learnt e'en

of our fathers old, And which for our instruction them our fathers have us told;

of our fathers old, And which for our instruction them our fathers have us told;

of our fathers old, And which for our instruction them our fathers have us told;

of our fathers old, And which for our instruction them our fathers have us told;

HEAR, O my People, to my Law  
devout Attention lend;  
Let the Instruction of my Mouth  
deep in your Hearts descend.

My Tongue, by Inspiration taught,  
shall Parables unfold,  
Dark Oracles, but understood,  
and own'd for Truths of old.



## PSALM LXXXI.

Richard Allifon.

BE light and glad, in God re-joyce, who is our strength & stay, Be joy-ful

BE light and glad, in God re-joyce, who is our strength & stay, Be joy-ful

BE light and glad, in God re-joyce, who is our strength & stay, Be joy-ful

BE light and glad, in God re-joyce, who is our strength & stay, Be joy-ful

and lift up your voice to Jacob's God al- - way: Prepare your in-struments most meet some

and lift up your voice to Jacob's God al- - way: Prepare your in-struments most meet some

and lift up your voice to Jacob's God al- - way: Prepare your in-struments most meet some

and lift up your voice to Jacob's God al- - way: Prepare your in-struments most meet some

joy-ful psalm to sing, Strike up with harp and lute so sweet on ev'-ry pleasant string:

joy-ful psalm to sing, Strike up with harp and lute so sweet on ev'-ry pleasant string:

joy-ful psalm to sing, Strike up with harp and lute so sweet on ev'-ry pleasant string:

joy-ful psalm to sing, Strike up with harp and lute so sweet on ev'-ry pleasant string:

To God, our never failing Strength,  
with loud Applauses sing:  
And jointly make a chearful Noise  
to Jacob's awful King.

Compose a Hymn of Praise, and touch  
your Instruments of Joy;  
Let Psalteries and pleasant Harps  
your grateful Skill employ.



S<sup>t</sup> James's Tune. PSALM LXXXIV.

Courteville.

How pleasant is thy dwelling place, O Lord of hosts to me;

How pleasant is thy dwelling place, O Lord of hosts to me;

How pleasant is thy dwelling place, O Lord of hosts to me;

How pleasant is thy dwelling place, O Lord of hosts to me;

6 6 5 7 # 6 5 #

The Ta-ber-na-cles of thy grace how pleasant Lord they be?

The Ta-ber-na-cles of thy grace how pleasant Lord they be?

The Ta-ber-na-cles of thy grace how pleasant Lord they be?

The Ta-ber-na-cles of thy grace how pleasant Lord they be?

6 6 5 6 6 6 5 3

O God of Hosts, the mighty Lord,  
 how lovely is the Place,  
 Where thou enthron'd in Glory, shew'st  
 the brightness of thy Face.



## PSALM LXXXVI.

Handel.

The musical score is arranged in four systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are printed below the vocal staves. Figured bass notation is present below the piano staves.

**System 1:**

Vocal: LORD, bow thine ear to my re-quest, and hear me spee - - - di - - - ly;

Piano: LORD, bow thine ear to my re-quest, and hear me spee - - - di - - - ly;

Figured Bass: 7 4 2, 5 3, 6 4, b7 5, 6 4, 5 3, 5 6, 6, 6 4, b7 3

**System 2:**

Vocal: For with great pain and grief op - - preft, full poor and weak - am I.

Piano: For with great pain and grief op - - preft, full poor and weak am I.

Figured Bass: 6 5, 8 7, 6 5 6, 6 5 4 3, 3 4 2, 6 4, 5 3

**System 3:**

Vocal: For with great pain and grief op - - preft, full poor and weak am I.

Piano: For with great pain and grief op - - preft, full poor and weak am I.

Figured Bass: 6, b7, 6, 5, 6, 6 5 4 3, 7

To my Complaint, O Lord my God,  
thy gracious Ear incline;  
Hear me, distress'd, and destitute  
of all Relief but thine.



## PSALM XCII.

Dr Croft.

It is a thing both good and meet to praise the high--est Lord, And

It is a thing both good and meet to praise the high--est Lord, And

It is a thing both good and meet to praise the high--est Lord, And

It is a thing both good and meet to praise the high--est Lord, And

6 6 6 4 5 6 6 4 3 6 4 6 6 6 4 #

to thy Name, O thou most High, to sing with one ac--cord:

to thy Name, O thou most High, to sing with one ac--cord:

to thy Name, O thou most High, to sing with one ac--cord:

to thy Name, O thou most High, to sing with one ac--cord:

4 2 6 5 6 7 6 # 6 3 6 6 7 6 4 5 3

How good and pleasant must it be  
to thank the Lord most high;  
And with repeated Hymns of Praise  
his Name to magnify.



## PSALM C.

DR. Dowland.

*Will some one can let all the earth to get their voices raise*  
 ALL people that on earth do dwell, sing to the Lord with chear-ful voice;

ALL people that on earth do dwell, sing to the Lord with chear-ful voice;

ALL people that on earth do dwell, sing to the Lord with chear-ful voice;

ALL people that on earth do dwell, sing to the Lord with chear-ful voice;

Him serve with fear, his praise forth tell, come ye before him and re-joyce.

Him serve with fear, his praise forth tell, come ye before him and re-joyce.

Him serve with fear, his praise forth tell, come ye before him and re-joyce.

Him serve with fear, his praise forth tell, come ye before him and re-joyce.

WITH one Consent let all the Earth  
 to God their chearful Voices raise;  
 Glad Homage pay with awful Mirth,  
 and sing before him Songs of praise.



## PSALM CII.

Langdon. 1

HEAR thou my pray'r, O Lord, and let my cry come unto thee, In time of trouble do not hide

HEAR thou my pray'r, O Lord, and let my cry come unto thee, In time of trouble do not hide

HEAR thou my pray'r, O Lord, and let my cry come unto thee, In time of trouble do not hide

HEAR thou my pray'r, O Lord, and let my cry come unto thee, In time of trouble do not hide

6 6 4 #3 6 6 6 4 3 6 6 5 6 6 #

thy face away from me: Incline thine ear to me, make haste to hear me when I call; For as the

thy face away from me: Incline thine ear to me, make haste to hear me when I call; For as the

thy face away from me: Incline thine ear to me, make haste to hear me when I call; For as the

thy face away from me: Incline thine ear to me, make haste to hear me when I call; For as the

6 6 4 #3 # 6 6 4 #3 6 6 # 6

smoke doth fade, so do my days consume and fall:

smoke doth fade, so do my days consume and fall:

smoke doth fade, so do my days consume and fall:

smoke doth fade, so do my days consume and fall:

5 6 7 6 # b5 6 6 6 4 #3 #

WHEN I pour out my Soul in pray'r,  
do thou, O Lord, attend;  
To thy eternal Throne of Grace  
let my sad Cry ascend.  
O hide not thou thy glorious Face  
in Times of deep Distress:  
Incline thine Ear, and when, I call,  
my Sorrows soon redress.



## PSALM CIII.

D<sup>r</sup> Wainwright.NB The measure in Brady & Tate's Version will not suit this Tune, but it may be sung to the 105<sup>th</sup> Psalm

My soul give laud un - - to the Lord my spi - - rit do the fame;

My soul give laud un - - to the Lord my spi - rit do the fame;

My soul give laud un - - to - the Lord my spi - - rit do the fame;

My soul give laud un - - to the Lord my spi - rit do the fame;

7 6 5 6 4 7 3 6 6 4 6 4 6 5 4 3

And all the se - crets of my heart praise ye his ho - - ly Name;

And all the se - crets of my heart praise ye his ho - - ly Name;

And all the se - crets of my heart praise ye his ho - - ly Name;

And all the se - crets of my heart praise ye his ho - - ly Name;

6 6 5 6 6 4 5 6 4 5 3 6 6 6 6 4 5 3



## PSALM CIV.

Handel.

NB. The measure in Brady & Tate's Version will not suit this Tune, but it may be sung to the 149<sup>th</sup> Psalm.

MY soul, praise the Lord, speak good of his Name; O Lord our great God, how dost thou ap-

MY soul, praise the Lord, speak good of his Name; O Lord our great God, how dost thou ap-

MY soul, praise the Lord, speak good of his Name; O Lord our great God, how dost thou ap-

MY soul, praise the Lord, speak good of his Name; O Lord our great God, how dost thou ap-

pear? So passing in glory, that great is thy fame, Honour and Majesty in thee shine most clear.

pear? So passing in glory, that great is thy fame, Honour and Majesty in thee shine most clear.

pear? So passing in glory, that great is thy fame, Honour and Majesty in thee shine most clear.

pear? So passing in glory, that great is thy fame, Honour and Majesty in thee shine most clear.



## PSALM CXIII.

Ravencroft.

YE children which do serve the Lord, praise ye his Name with one ac-cord; Yea, blessed

YE children which do serve the Lord, praise ye his Name with one ac-cord; Yea, blessed

YE children which do serve the Lord, praise ye his Name with one ac-cord; Yea, blessed

YE children which do serve the Lord, praise ye his Name with one ac-cord; Yea, blessed

6 6 6 6 56 6 56

be always his Name, who from the rising of the Sun, Till it return where it be--gun,

be always his Name, who from the rising of the Sun, Till it return where it be--gun,

be always his Name, who from the rising of the Sun, Till it return where it be--gun,

be always his Name, who from the rising of the Sun, Till it return where it be--gun,

6 6 5 4 3 6 6 6 6 6 56 6

is to be praised with great fame. The Lord all people doth surmount, as for his glo-ry

is to be praised with great fame. The Lord all people doth surmount, as for his glo-ry

is to be praised with great fame. The Lord all people doth surmount, as for his glo-ry

is to be praised with great fame. The Lord all people doth surmount, as for his glo-ry

56 6 6 5 4 3 6 6 6 6 5 4 6 6 6



we may count, A--bove the highest heavns to be, with God the Lord who may compare

we may count, A--bove the highest heavns to be, with God the Lord who may compare

we may count, A--bove the highest heavns to be, with God the Lord who may compare

we may count, A--bove the highest heavns to be, with God the Lord who may compare

Whose dwellings in the heavens are? of such great pow'r and force is he.

Whose dwellings in the heavens are? of such great pow'r and force is he.

Whose dwellings in the hea - - - vens are? of such great pow'r and force is he.

Whose dwellings in the heavens are? of such great pow'r and force is he.

YE Saints and Servants of the Lord,  
 The Triumphs of his Name record;  
     his sacred Name for ever blest.  
 Where e'er the circling Sun displays  
 His rising Beams or setting Rays,  
     due Praise to his great Name address.  
 God thro' the World extends his Sway:  
 The Regions of eternal Day  
     but Shadows of his glory are.  
 With him whose Majesty excels,  
 Who made the Heav'n in which he dwells,  
     let no created Pow'r compare.



## York Tune . PSALM CXVII.

John Milton.

O all ye nations of the world, praise ye the Lord al - - ways,

O all ye nations of the world, praise ye the Lord al - - ways,

O all ye nations of the world, praise ye the Lord al - - ways,

O all ye nations of the world, praise ye the Lord al - - ways,

And all ye people ev'-ry where fet forth his no - ble praise:

And all ye people ev'-ry where fet forth his no - ble praise:

And all ye people ev'-ry where fet forth his no - ble praise:

And all ye people ev'-ry where fet forth his no - ble praise:

WITH chearful Notes let all the Earth  
to Heav'n their Voices raise:  
Let all, inspir'd with godly Mirth,  
sing solemn Hymns of Praise .



## PSALM CXIX.

Farnaby.

BLESSED are they that perfect are, and pure in mind and heart; Whose Lives and conver-

BLESSED are they that perfect are, and pure in mind and heart; Whose Lives and conver-

BLESSED are they that perfect are, and pure in mind and heart; Whose Lives and conver-

BLESSED are they that perfect are, and pure in mind and heart; Whose Lives and conver-

fations do from Gods laws neer depart. Bles- fed are they that give themselves his

fations do from Gods laws neer depart. Bles- fed are they that give themselves his

fations do from Gods laws neer depart. Bles- fed are they that give themselves his

fations do from Gods laws neer depart. Bles- fed are they that give themselves his

statutes to ob- serve, Seek- ing the Lord with all their heart, and never from him fverve.

statutes to ob- serve, Seek- ing the Lord with all their heart, and never from him fverve.

statutes to ob- serve, Seek- ing the Lord with all their heart, and never from him fverve.

statutes to ob- serve, Seek- ing the Lord with all their heart, and never from him fverve.

How blest are they who always keep  
the pure and perfect Way!  
Who never from the sacred Paths  
of Gods Commandments stray.

Thrice blest who to his righteous Laws  
have still obedient been!  
And have with fervent humble Zeal  
his Favour fought to win.



## French Tune. PSALM CXXI.

Farnaby.

I lift my eyes to Si-on's hill, from whence I do at-tend,

I lift my eyes to Si-on's hill, from whence I do at-tend,

I lift my eyes to Si-on's hill, from whence I do at-tend,

I lift my eyes to Si-on's hill, from whence I do at-tend,

I lift my eyes to Si-on's hill, from whence I do at-tend,

# 6 5 4 6 5 4 #3 6 6 5 4 #3

Till succour God me send: The mighty God me succour will, Which

Till succour God me send: The mighty God me succour will, Which

Till succour God me send: The mighty God me succour will, Which

Till succour God me send: The mighty God me succour will, Which

Till succour God me send: The mighty God me succour will, Which

6 4 6 6 5 6 5 6 7 6 # # 6

heav'n and earth did frame, and all things there-in name.

heav'n and earth did frame, and all things there-in name.

heav'n and earth did frame, and all things therein name.

heav'n and earth did frame, and all things there-in name.

heav'n and earth did frame, and all things there-in name.

4 #3 6 5 6 7 4 #3



## High Dutch Tune PSALM CXXV.

Farnaby.

Musical score for the first system of 'High Dutch Tune'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the keyboard accompaniment. The lyrics are: 'SUCH as in God the Lord do trust, as Si-on mount shall firmly'. The key signature is one flat (B-flat) and the time signature is common time (C). The bottom staff includes fingerings: 5, #, 6, 5, 6, 6, 6, 5, 6, 5, 4.

Musical score for the second system of 'High Dutch Tune'. It consists of five staves. The top four staves are vocal parts and the bottom staff is the keyboard accompaniment. The lyrics are: 'stand, And be re-moved at no hand: The Lord will count them right and'. The key signature is one flat (B-flat) and the time signature is common time (C). The bottom staff includes fingerings: 6, 6, 6, 6, 6, 5, 6, 6, 6, 6, 5, 5.

Musical score for the third system of 'High Dutch Tune'. It consists of five staves. The top four staves are vocal parts and the bottom staff is the keyboard accompaniment. The lyrics are: 'just, So that they shall be sure for e-ver to en--dure.'. The key signature is one flat (B-flat) and the time signature is common time (C). The bottom staff includes fingerings: #, 6, 5, 4, 3.



## PSALM CXXV Second Metre.

Tallis.

A Canon two in one.

THOSE that do place their con-fi-dence up--on the Lord our God on-

THOSE that do place their con-fi-dence up--on the Lord our God on-

THOSE that do place their con-fi-dence up--on the Lord our God on-

THOSE that do place their con-fi-dence up on the Lord our God on-

6 4 3 6 6 5 6 5 6 4 2 6 5

ly, And fly to him for their de-fence in all their need and mi-fe---ry,

ly, And fly to him for their de-fence in all their need and mi-fe---ry,

ly, And fly to him for their de-fence in all their need and mi-fe---ry,

ly, And fly to him for their de-fence in all their need and mi-fe---ry,

6 6 6 5 6 5 5 6 6 5

## Southwell Tune PSALM CXXXIV.

Dr Croft.

NB. The measure in Brady & Tate's Version will not suit this Tune, but it may be sung to the 25, 31, 51, and several others of that Version, or to the 25 of the Old Version.

BE --- HOLD, and have re --- gard, ye fervants of the Lord,

BE --- HOLD, and have re --- gard, ye fervants of the Lord,

BE --- HOLD, and have re --- gard, ye fervants of the Lord,

BE --- HOLD, and have re --- gard, ye fervants of the Lord,

6 5 # 6 5 4 3 5 6 7 6 #

Who in his house by night do watch, praise him with one ac -- cord.

Who in his house by night do watch, praise him with one ac -- cord.

Who in his house by night do watch, praise him with one ac -- cord.

Who in his house by night do watch, praise him with one ac -- cord.

4 7 9 8 # 6 5 #



## PSALM CXXXVI.

, Kerby .

PRAISE ye the Lord, for he is good; for his mer--cy en--du-reth for e---ver.  
 PRAISE ye the Lord, for he is good, for his mer--cy en--du-reth for e---ver.  
 PRAISE ye the Lord, for he is good, for his mer--cy en--du-reth for e---ver.  
 PRAISE ye the Lord, for he is good, for his mer---cy - en-dureth for e--ver.

[illegible]

Give praise un - to the Lord of lords; for his mer - - cy en - - du - reth for e - - - ver.

Give praise un - to the Lord of lords; for his mer - - cy en - dureth for e - - - - ver.

Give praise un - to the Lord of lords; for his mer - - - cy en - - du - reth for e - - - - ver.

Give praise un - to the Lord of lords; for his mer - - - cy en - - dureth for e - - ver.

6 5 6 4 8 7 # 6 7 5 6 4 # 4 7 # 6 5 5 #



Who on-ly doth great wondrous works; for his mer--cy en--du-reth for e---ver.

Who on-ly doth great wondrous works; for his mer--cy en--du-reth for e---ver.

Who on-ly doth great wondrous works; for his mer--cy en--du-reth for e---ver.

Who on-ly doth great wondrous works; for his mer--cy en--du-reth for e---ver.

4 # 6 6 6 7 6 #3 4 #3 #

## Windfor Tune. PSALM CXLIII.

Ravenscroft.

LORD hear my pray'r and my com-plaint which I do make to thee,

LORD hear my pray'r and my com-plaint which I do make to thee,

LORD hear my pray'r and my com-plaint which I do make to thee,

LORD hear my pray'r and my com-plaint which I do make to thee,

And in thy na---tive truth, and in thy juf-tice answer me.

And in thy na---tive truth, and in thy juf-tice answer me.

And in thy na---tive truth, and in thy juf-tice answer me.

And in thy na---tive truth, and in thy juf-tice answer me.

6 6 6 # 6 # 6 6 8 7 # #

LORD, hear my Pray'r, and to my Cry  
thy wonted Audience lend;  
In thy accusom'd Faith and Truth  
a gracious Answer send.



PSALM CXLV.

Hooper.

THEE will I laud, my God and King, and blest thy Name al- - way; For e- ver will I

THEE will I laud, my God and King, and blest thy Name al- - way; For e- ver will I

THEE will I laud, my God and King, and blest thy Name al- - way; For e- ver will I

THEE will I laud, my God and King, and blest thy Name al- - way; For e- ver will I

praise the fame, and blest thee day by day. Great is the Lord, most worthy praise, his

praise the fame, and blest thee day by day. Great is the Lord, most worthy praise, his

praise the fame, and blest thee day by day. Great is the Lord, most worthy praise, his

praise the fame, and blest thee day by day. Great is the Lord, most worthy praise, his

greatness none can reach; From race to race they shall thy works praise, and thy power preach.

greatness none can reach; From race to race they shall thy works praise, and thy power preach.

greatness none can reach; From race to race they shall thy works praise, and thy power preach.

greatness none can reach; From race to race they shall thy works praise, and thy power preach.

THEE I'll extol my God and King,  
thy endless Praise proclaim;  
This Tribute daily I will bring,  
and ever bless thy Name.

Thou, Lord, beyond Compare art great,  
and highly to be praif'd;  
Thy Majesty with boundleſs Height,  
above our Knowledge, rais'd



## PSALM CXLVI.

Tho: Tomkins.

My soul, praise thou the Lord al- - ways, my God I will con- - fess;

My soul, praise thou the Lord al- - ways, my God I will con- - fess;

My soul, praise thou the Lord al- - ways, my God I will con- - fess;

My soul, praise thou the Lord al- - ways, my God I will con- - fess;

6 6 4 3 6 6 # 6

While breath and Life pro-long my days my tongue no time shall cease.

While breath and Life pro-long my days my tongue no time shall cease.

While breath and Life pro-long my days my tongue no time shall cease.

While breath and Life pro long my days my tongue no time shall cease.

6 8 7 6 6 5 6 6 6 5 5 3

O Praise the Lord, and thou, my Soul,  
for ever blefs his Name:

His wond'rous Love, while Life shall last,  
my constant Praise shall claim.



## Manchester Tune. PSALM CXLVI.

Ravencroft.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/2. The lyrics are: "PRAISE ye the Lord, for it is good un--to our God to sing;" repeated on each vocal staff. The piano accompaniment features a melody with fingerings 6, #, 5, 6, 6, 6, 5, 3.

PRAISE ye the Lord, for it is good un--to our God to sing;

PRAISE ye the Lord, for it is good un--to our God to sing;

PRAISE ye the Lord, for it is good un--to our God to sing;

PRAISE ye the Lord, for it is good un--to our God to sing;

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/2. The lyrics are: "For it is pleasant, and to praise it is a come-ly thing." repeated on each vocal staff. The piano accompaniment features a melody with fingerings 5, 6, 4, 4, 5, 6, 5, 4, 2, 5, 6, #, 5, 6, 4, #3.

For it is pleasant, and to praise it is a come-ly thing.

For it is pleasant, and to praise it is a come-ly thing.

For it is pleasant, and to praise it is a come-ly thing.

For it is pleasant, and to praise it is a come-ly thing.

O Praise the Lord with Hymns of Joy,  
 and celebrate his Fame,  
 For pleasant, good, and comely 'tis  
 to praise his holy Name.



## PSALM CXLVIII.

Kerby.

GIVE laud un--to the Lord, from heav'n that is so high; Praise  
 GIVE laud un--to the Lord, from heav'n that is so high; Praise  
 GIVE laud un--to the Lord, from heav'n that is so high; Praise  
 GIVE laud un--to the Lord, from heav'n that is so high; Praise

him in deed and word, a--bove the star---ry fky: And al-fo  
 him in deed and word, a--bove the star---ry fky: And al-fo  
 him in deed and word, a--bove the star---ry fky: And al-fo  
 him in deed and word, a--bove the star---ry fky: And al-fo

ye, his an-gels all, Ar-mies roy--al,praise joy---ful---ly.  
 ye, his an-gels all, Ar-mies roy-al,praise joy---ful---ly.  
 ye, his an-gels all, Ar-mies roy---al,- - - praise joy-ful--ly.  
 ye, his an-gels all, Ar-mies roy-al,praise joy---ful---ly.

YE boundless Realms of Joy,  
 Exalt your Maker's Fame;  
 His Praise your Song employ  
 Above the starry Frame:

Your Voices raise,  
 Ye Cherubim  
 And Seraphim,  
 To sing his Praise.



# Verse Anthem for three Voices:

The Music by Sig.<sup>r</sup> CARRISSIMI; the Words adapted to it by Henry ALDRICH,

Doctor in Divinity; late DEAN of CHRIST CHURCH COLLEGE, OXFORD.

## Pfalm CXVI, Verse 1.

*Octave higher*

Contra  
Tenor

Tenor

Bass

I am well pleas'd I am well pleas'd that the Lord hath heard the voice

I am well pleas'd I am well pleas'd that the Lord hath heard the voice

I am well pleas'd I am well pleas'd that the Lord hath heard the voice

6 6 5 6 4 6 5 6 6

of my pray'r I am well pleas'd

of my pray'r

of my pray'r I am well pleas'd that the Lord hath heard the voice

5 4 3 6

I am well pleas'd

I am well pleas'd I am well pleas'd that the Lord hath heard the voice

of my pray'r I am well pleas'd I am well pleas'd

8 7 6



that the Lord hath heard the voice of my pray'r

of my pray'r that the Lord hath heard the voice of my pray'r

that the Lord hath heard the voice of my pray'r

6 5 4 3 6 5 4 3 6 6 6 6 6 6 5 4 3

That he hath inclind his ear un - - - to

That he hath inclind his ear un - - - to me Therefore will I call up-

That he hath inclind his ear un - - - to me

4 3 6 4

me therefore will I call up - - on him therefore will I call up-

on him therefore will I call up - - on him therefore will I call up-

therefore will I call up - - on him therefore will I call up - - on him up-

5 6 5 6 6 6

on him as long as I live

on him as long as I live

on him as long as I live

6 6 5 4 3 6 6 6 6 6 5 4 3



And the pains of  
The snares of death com - - - - - pased me round a-bout

5 6 4      5 6      6      7 6      6

I have found trouble and  
Hell gathold up--on me - - gathold up-on me

6 5      3 5 2      6 9 8      7 5 6      #      8 7

heaviness and I did call upon the name of the Lord O Lord I beseech thee de-li-

6      6 5      b      b      6 5

ver my soul O Lord I beseech thee I be - seech thee de-li-ver my soul Gra-  
Gracious is the.  
Gracious is the.

6 b5      5 6      6 4 6      6      6 5      4 3



cious is the Lord and righteous yea our God is merci-ful The Lord pre - ferveth the

Lord and righteous yea our God is mer - - - ci-ful The Lord pre - ferveth the

Lord and righteous yea our God is mer - - - ci-ful The Lord pre - ferveth the

6 7 7 4 b3

fimple When I was in misery he de - liver'd me

fimple When I was in misery he de - liver'd me he de - liver'd me When I

fimple When I was in misery he de -

7 6 b5 9 8 7 6 5 4 3 5 b

When I was in misery he de - liver'd me

was in misery he de - liver'd me When I was in misery he de - liver'd me Turn turn a -

liver'd me When I was in misery he de - liver'd me he de - liver'd me

6 5 7 6 6 b5 9 8 6 5 4 3 6

For the Lord hath rewarded thee he hath rewar-ded thee

gain then un - to thy rest O my soul

For

6 7 7 4 b3 7 6 b 4 b3



he hath de-liver'd my foul from death mine eyes from tears my feet from fa-

4 3

Turn turn a--gain then Turn a-gain un--to thy rest O my

Turn turn a--gain then Turn a-gain un--to thy rest O my

ling Turn turn a--gain then Turn a-gain un--to thy rest O my

6 6 7 4

foul For the Lord hath rewarded thee he hath rewar-ded thee

foul For the Lord hath rewarded thee he hath rewar-ded thee For he hath de-

foul For the Lord hath rewarded thee For

7 6 6 5 4 3

For he hath de--liver'd my foul my foul from death my feet from fa-

li-ver'd my foul my foul from death mine eyes from tears my feet from fa-

he hath de-li-ver'd my foul my foul from death my feet from fa-

6 4 3



ling For he hath de-- liver'd my foul for he hath de-liver'd my

ling For he hath de-- liver'd my foul for he hath de - li-ver'd my foul my foul from

foul my foul from death my feet from fal - - - ling

death mine eyes from tears my feet from fal - - - ling I shall

foul from death mine eyes from tears my feet from fal - - - ling

6 4 3

walk I shall walk be-- fore - - the Lord in the land of the

6 7 4 6 6

li - ving

I shall walk I shall walk be-fore - the Lord in the land of the li - ving

6 5 6 7 4 6 6 5 4 3



walk I shall walk be-fore the Lord in the land of the li-ving

For he hath de-

For

6 7 4 6 b 4 3

For he hath de-liver'd my soul my soul from death my feet from fal-

liver'd my soul my soul from death mine eyes from tears my feet from fal-

he hath de-liver'd my soul my soul from death my feet from fal - - - -

6 4 3

ling Turn turn a--gain then Turn a-gain un-to thy rest O my soul For the

ling Turn turn a--gain then Turn a-gain un-to thy rest O my soul For the

ling Turn turn a--gain then Turn a-gain un-to thy rest O my soul

6 6 7 4

Lord hath rewarded thee he hath rewar-ded thee For he hath de-

Lord hath rewarded thee he hath rewar-ded thee For he hath de--liver'd my soul my

For the Lord hath rewar-ded thee For he hath de--liver'd my.

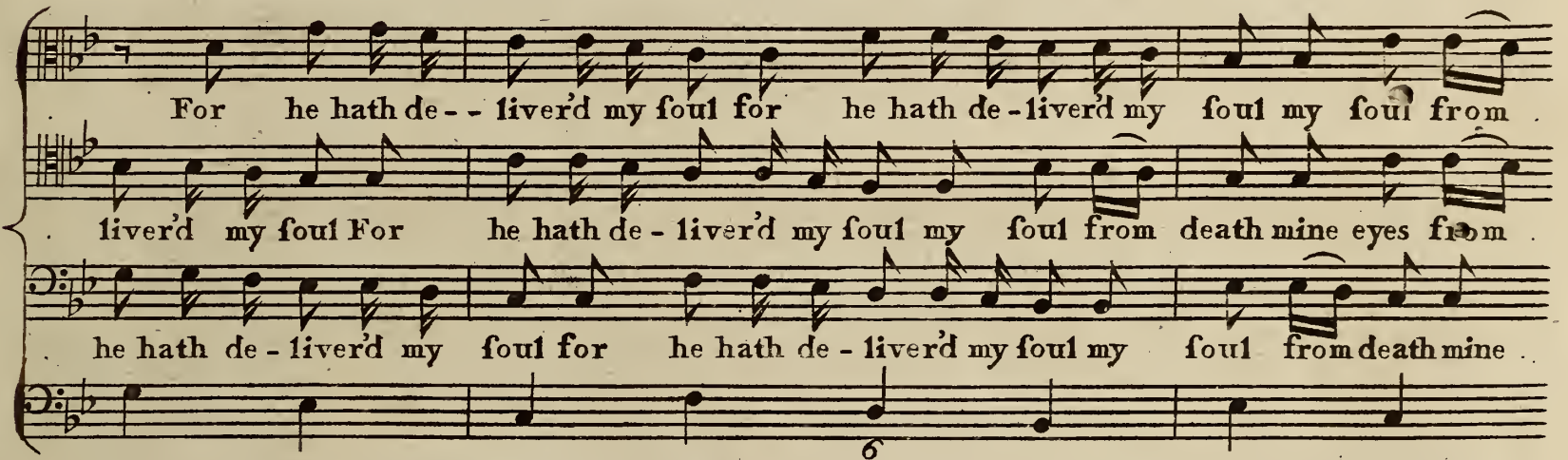
7 4 6 6 6 5 4 3 6





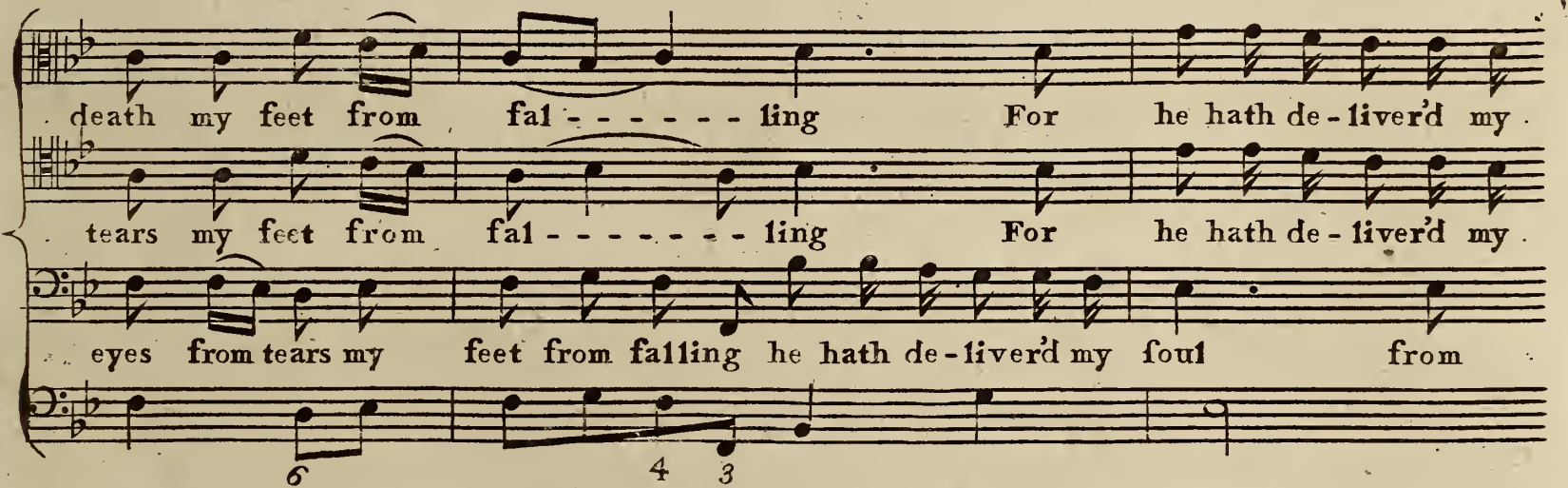
liver'd my foul my foul from death my feet from fal - - - ling  
 foul from death mine eyes from tears my feet from fal - - ling For he hath de-  
 foul my foul from death my feet from fal - - - - - ling For

6 4 3



For he hath de - - liver'd my foul for he hath de - liver'd my foul my foul from  
 liver'd my foul For he hath de - liver'd my foul my foul from death mine eyes from  
 he hath de - liver'd my foul for he hath de - liver'd my foul my foul from death mine

6



death my feet from fal - - - - - ling For he hath de - liver'd my  
 tears my feet from fal - - - - - ling For he hath de - liver'd my  
 eyes from tears my feet from falling he hath de - liver'd my foul from

6 4 3



foul my foul from death mine eyes from tears my feet from fal - - - ling  
 foul my foul from death mine eyes from tears my feet from fal - - - ling  
 death mine eyes from tears my feet from fal - - - ling

5 6 5 6 4 3  
 3 4 3 4



I will pay my vows un-to the Lord in the fight of his peo-ple

I will pay my vows un-to the Lord in the fight of his peo-ple

I will pay my vows un-to the Lord in the fight of his peo-ple

5 6 6 6 4 3 6 6

in the courts of the Lord's house ev'n in the midst of thee O Je-ru-fa-lem

in the courts of the Lord's house ev'n in the midst of thee O Je-ru-fa-lem

in the courts of the Lord's house ev'n in the midst of thee O Je-ru-fa-lem

5 6 6 6 4 3 6 6

### Chorus

Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah

Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah

Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah

Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah

5 6 6 6 6 6 6 8 7 6 5 6





Ha1 - - - 1e - - 1u - jah      Ha1 - 1e - 1u - jah      Ha1 - 1e - 1u - jah

Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - - 1e - - 1u - jah Ha1 - 1e - -

- 1u - - - - jah Ha1 - - 1e - - 1u - jah      Ha1 - 1e - 1u jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u -

- 1u - - - - - jah      Ha1 - 1e - 1u - jah Ha1 - 1e - - - 1u - - - jah Ha1 - - 1e - 1u -

6 b5      5 8 7 5      7      6      6 5      6      5      6      6



Ha1 - - 1e - - - 1u jah Ha1 1e - - 1u - - jah      Ha1 - 1e - - 1u jah Ha1 1e - - 1u jah Ha1 - 1e - 1u -

- 1u - - jah      Ha1 - - 1e - - 1u - jah      Ha1 - 1e - 1u - jah Ha1 - 1e - - - 1u jah Ha1 - 1e - 1u -

- jah Ha1 1e - 1u - - - jah      Ha1 - 1e - - - 1u - - - jah Ha1 - 1e - - - 1u jah Ha1 - 1e - 1u -

- jah Ha1 - - 1e - - - 1u - - - - jah Ha1 - 1e - - 1u - - - - jah - - - - Ha1 - - 1e - 1u -

8      6 —      8      7      6 5 6      6 b5      5 8 7      4 2      6      5 4 3



- jah      Ha1 - - 1e - - 1u - - - jah Ha1 - 1e - 1u - jah      Ha1 - 1e - 1u - jah .

- jah Ha1 1e - 1u - jah Ha1 - 1e - 1u - jah Ha1 - 1e - 1u jah Ha1 - 1e - 1u - jah      Ha1 - 1e - 1u - jah .

- jah Ha1 1e - 1u - jah Ha1 1e - 1u - jah Ha1 - 1e - - 1u jah Ha1 - 1e - 1u - jah      Ha1 - 1e - 1u - jah .

- jah Ha1 - - 1e - - - 1u - - - - jah      Ha1 - - 1e - 1u - jah      Ha1 - 1e - 1u - jah .

6      6 - b5      5 8 7      4 2      6      6 5 4 3      6      5 3



# Verse Anthem for four Voices:

Composed by the late MICHAEL WISE,

Organist, and Master of the Choristers belonging to the Cathedral Church of SALISBURY; and Almoner, & Master of the Choristers belonging to the Cathedral Church of St Paul's, LONDON.

Verse

Pfalm XLIV, Verse 9.

Treble  
Contra  
Tenor  
Tenor  
Bass

I will sing a new song un-to thee O God and sing praises un-to thee up-

6 5 5 6 6 5 6 6 6 5

on a ten stringed lute and sing praises un-to thee up-on a ten stringed lute

on a ten stringed lute and sing praises un-to thee up-on a ten stringed lute

on a ten stringed lute and sing praises un-to thee up-on a ten stringed lute

on a ten stringed lute and sing praises un-to thee up-on a ten stringed lute

on a ten stringed lute and sing praises un-to thee up-on a ten stringed lute

6 6 6 6 6 5 6 4 3

Thou hast given vic-to-ry Thou hast given

Thou hast given vic-to-ry

6 6 6 6



vic - - - to - ry Thou hast given vic - to - ry un - - to kings thou hast given

Thou hast given vic - - to - - ry vic - to - ry un - - to kings thou hast given.

Thou hast gi - - - ven vic - - to - - ry vic - to - ry un - - to kings given

6 6 6 b 6 6 5 4 #3 -

vic - to - ry un - - to kings

vic - to - ry un - to kings And hast de - - liver'd hast de - - li - ver'd thy fervant thy

vic - to - ry un - - to kings

6 6 4 5 6 5 6 6

And hast de - - liver'd hast de - - liver'd thy fervant thy

fervant from the peril of the sword and hast de - - liver'd thy fervant thy

And hast de - - liver'd hast de - - liver'd thy fervant thy

6 6 6 6 7 6 6 6

1 2 *Rit.*

fer - vant David from the peril from the peril of the sword sword

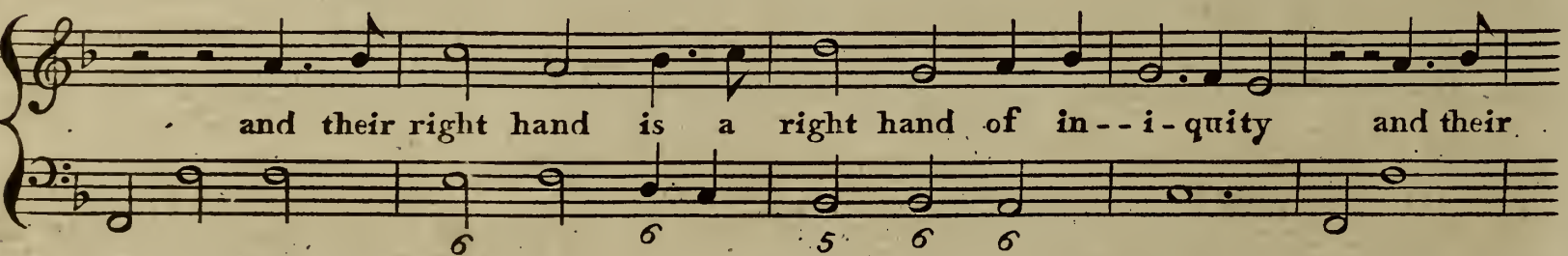
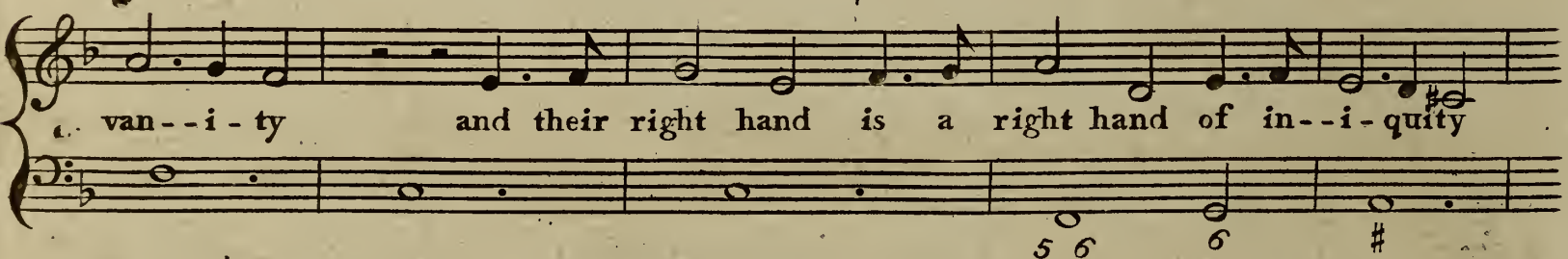
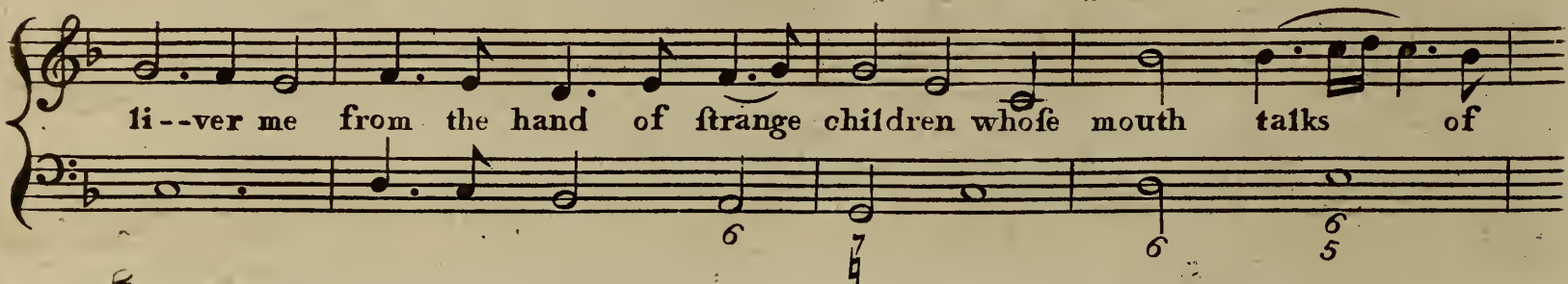
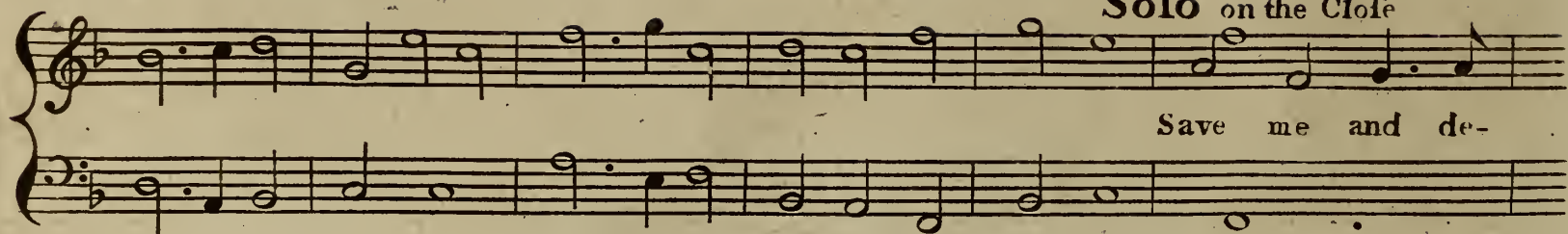
fer - vant David from the peril from the peril of the sword sword

fer - vant David from the peril from the peril of the sword sword

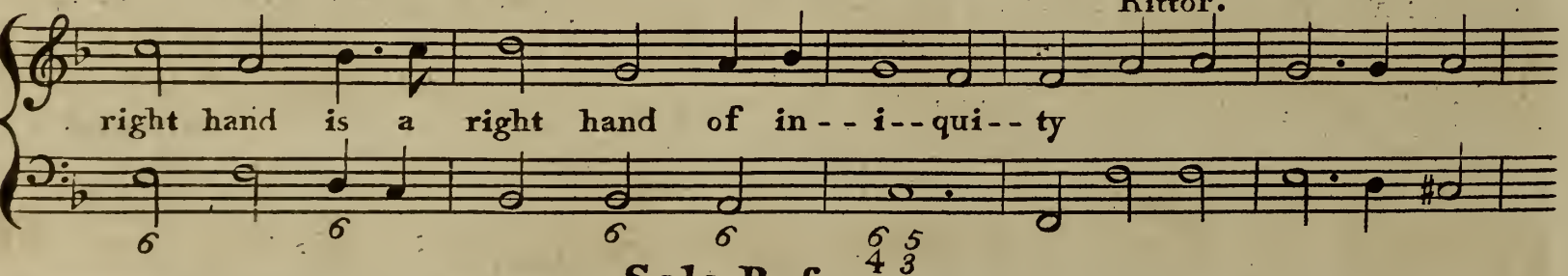
5 6 6 6 5 6 6 4 3



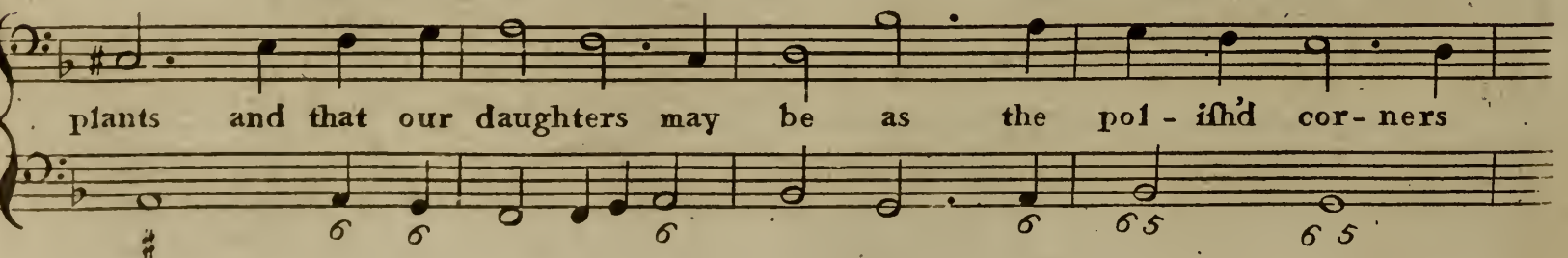
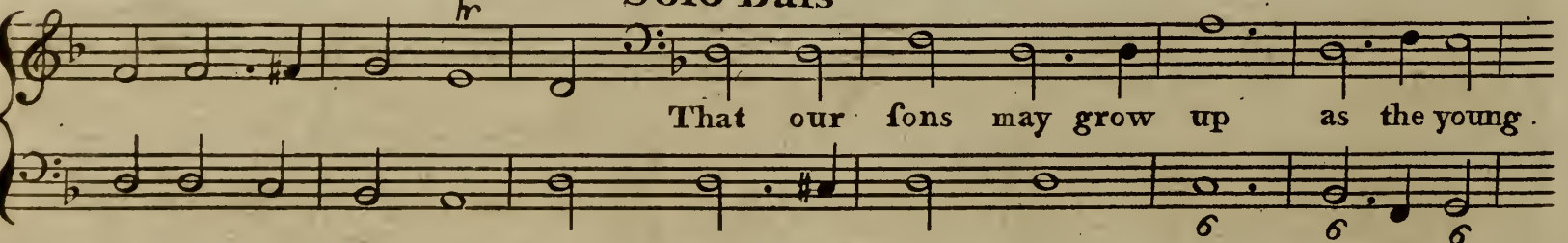
## Solo on the Cello



## Ritior.



## Solo Bass





## Verse 4 Voc.

First system of musical notation for Verse 4 Voc. It consists of five staves. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are: "Hap-py are the people that are in such a of - - - the tem - - - - - ple". The piano part includes fingerings: 6, 6 4 5 3, and 5 7 7 6.

Second system of musical notation for Verse 4 Voc. It consists of five staves. The lyrics are: "case Yea blefsted are the people who have the Lord for their God yea blefsted are the case Yea blefsted are the people who have the Lord for their God yea blefsted are the case Yea blefsted are the people who have the Lord for their God yea blefsted are the". The piano part includes a sharp sign (#) and fingerings: 8 7 6 5, 7, 6 4 4 #3, and 6.

Third system of musical notation for Verse 4 Voc. It consists of five staves. The lyrics are: "peo-ple who have the Lord for their God who have the Lord who have the Lord for their peo-ple who have the Lord for their God who have the Lord who have the Lord for their peo-ple who have the Lord for their God who have the Lord who have the Lord for their people who have the Lord for their God who have the Lord who have the Lord for their". The piano part includes fingerings: 6, 5, 6, 5, and 4 3.



God who have the Lord for their God

God who have the Lord for their God

God who have the Lord for their God

God who have the Lord for their God

God who have the Lord for their God

5 4 3

That our garners may be full and plenteous with all manner of store that our

6 5 6 6 # 6 5

sheep may bring forth thousands and ten thousands that our sheep may bring forth

6 6 6 5 5 6

thousands and ten thousands and ten thousands in our streets

6 6 6 5 5 6

### Chorus

Hap-py are the people that are in such a case yea blefsted are the

Hap-py are the people that are in such a case yea blefsted are the

Hap-py are the people that are in such a case yea blefsted are the

Hap-py are the people that are in such a case yea blefsted are the

5 7 7 6 # 8 7 6 5



peo-ple who have the Lord for their God yea blefsted are the people who have the  
people who have the Lord for their God yea blefsted are the people who have the  
people who have the Lord for their God yea blefsted are the people who have the  
people who have the Lord for their God yea blefsted are the people who have the

7 6 4 4#3 6 6

Lord for their God who have the Lord who have the Lord for their  
Lord for their God who have the Lord who have the Lord for their  
Lord for their God who have the Lord who have the Lord for their  
Lord for their God who have the Lord who have the Lord for their

5 6 5 4 3

God who have the Lord for their God .  
God who have the Lord for their God .  
God who have the Lord for their God .  
God who have the Lord for their God .

5 4 3



# Full Anthem for four Voices.

Composed by WILLIAM BLAKE

Doctor in Divinity; late PREBENDARY of the Cathedral Church of  
SALISBURY, and RECTOR of ST. THOMAS'S CHURCH in that CITY.

## PSALM XVI, VERSE 9.

Treble  
I have set God al - - - ways be - fore me

Contra  
I have set God al - - - ways be - fore me for he is on my right hand he is on

Tenor  
I have set God al - ways be - fore me

Bass  
I have set God al - ways be - fore me for he is on my right

6 5 6 4 8 7 6 5 6 5 6 5 5 6

For he is on my right hand therefore I shall not fall there -

my right hand For he is on my right hand therefore I shall not fall there -

For he is on my right hand therefore I shall not fall there -

hand on my right hand For he is on my right hand therefore I shall not fall there -

6 6 6 5 6 6 7 6 4 6 4 6 6 6 4 5 6



fore I shall not fall I have set God always before me

fore I shall not fall I have set God always al - - ways be - fore me

fore I shall not fall For he

fore I shall not fall I have set God al - ways be - fore me always before me

6 6 4 5 3 6 6 6 6 6 7 6 6 5 3

For he is on my right hand therefore I shall not fall He

For he is on my right hand therefore I shall not fall He

is on my right hand therefore I shall not fall He

For he is on my right hand on my right hand therefore I shall not fall He

b6 b5 3 - 4 6 5 6 b6 6 b5 b5 4 3

is on my right hand on my right hand Therefore I shall not fall fall

is on my right hand on my right hand Therefore I shall not fall fall

is on my right hand on my right hand Therefore I shall not I shall not fall fall

is on my right hand on my right hand Therefore I shall not fall fall

6 7 7 6 6 4 2 6 7 4 3 1 2



Slower



## Verfe

For thou wilt not leave my foul in hell      Thou wilt not leave my foul

For thou wilt not leave my foul in hell      Thou wilt not leave my foul

For thou wilt not leave my foul in hell      Thou wilt not leave my foul

5 4 6 9 8 7 5 — 6 6 6 6 3 4 6 7  
3 2 5 4 3

in hell neither shalt thou suffer thine Ho - ly One to see cor - - ruption.

in hell neither shalt thou suffer thine Ho - ly One to see cor - - ruption

in hell neither shalt thou suffer thine Ho - ly One to see cor - - ruption

7 # 4 2 7 6 b3 6 4 5 3

neither shalt thou suf - - fer thine Ho - - ly One neither shalt thou suf -

neither shalt thou suf - - fer thine Ho - - ly One neither shalt thou suf -

neither shalt thou suf - - fer thine Ho - - ly One neither shalt thou suf -

6 5 b3 8 b3 — b5 b6 6 — 6 6 b5

fer thine Ho - - ly One thine Ho - - ly One to see cor - - ruption. .s.

fer thine Ho - - ly One thine Ho - - ly One to see cor - - ruption. .s.

fer thine Ho - - ly One to see to see cor - - ruption. .s.

5 6 7 # 6 6 7 6 7 6 # 6 4 — 5 #3



80 *Sexton*  
Duett

Thou shalt shew me the path of Life in thy prefence is fulness of

joy in thy prefence is fulness of joy

Thou shalt shew me the path of

In thy prefence thy

Life in thy prefence is fulness of joy In thy prefence thy

prefence is fulness of joy Thou shalt shew me the path the path of

prefence is fulness of joy Thou shalt shew me the path of

Tasto Solo

Life shalt shew me the path of Life in thy

Life shalt shew me the path the path of Life



preference is fulness of joy is fulness of joy of joy - - - - -  
 is fulness is

# 6 7 6 4 5 6 7 6 4 #3 # #

fulness of joy at thy right hand at thy right hand there is  
 fulness of joy at thy right hand there is

6 # 6 7 6 5 4 #3 4 7 6 5 3

Tasto Solo

pleasure for e - - - ver - - more for e-ver for e - - - ver - more plea - - -  
 pleasure for e - - - ver - - more for e-ver for e - - - ver - more

6 5 4 3 6 5 6 4 5 6 7 5 3 6 5 4 3

plea - - - - - fure pleasure there is pleasure is pleasure for  
 plea - - - - - fure pleasure there is pleasure is pleasure for

6 5 4 3 6

e - - ver - more is pleasure is pleasure for e - - - ver - more.  
 e - - ver - more is pleasure is pleasure for e - - - ver - more.

6 6 5 4 3 6 9 8 7 5 6 6 4 5 5 3 7



## Chorus

Thou shalt shew me the path of Life in thy prefence is fulness of

Thou shalt shew me the path of Life in thy prefence is fulness of

Thou shalt shew me the path of Life in thy prefence is fulness of

Thou shalt shew me the path of Life in thy prefence is fulness of

Fingerings: 6 6 6 4 2 6 7 6 7 6 7 6 6 6

joy Verse

joy Thou shalt shew me the path of Life shalt shew me the

joy Thou shalt shew me the path of Life shalt shew me shalt shew me the

joy Thou shalt shew me the path of Life shalt shew me the path the

Fingerings: 6 6 6 6 4 5 7 6 5 9 8

## Chorus

In thy prefence thy prefence is fulness of joy

path of Life In thy prefence thy prefence is fulness of joy

path of Life In thy prefence thy prefence is fulness of joy and

path of Life In thy prefence thy prefence is fulness of joy and

Fingerings: 6 5 4 3 6 6 6 6 6 5 4 3 3



## Verse

and at thy right hand there is pleasure and  
 and at thy right hand there is pleasure and  
 at thy right hand there is pleasure is pleasure there is pleasure  
 at thy right hand at thy right hand there is pleasure

4 6 6 7 6 5 6 8 7

## Chorus

at thy right hand there is pleasure Thou shalt shew me the path of Life  
 at thy right hand there is pleasure Thou shalt shew me the path of Life At  
 Thou shalt shew me the path of Life  
 Thou shalt shew me the path of Life At thy right

6 5 6 4 5 3 6 6 6 6 6 6 -

At thy right hand there is pleasure  
 thy right hand there is pleasure at thy right hand at thy right hand there is pleasure  
 At thy right hand there is pleasure at thy right hand there is pleasure  
 hand at thy right hand at thy right hand at thy right hand there is pleasure

6 6 4 3 6 # 5 6 6 7 5 5



## Verfe

## Chorus

There is pleasure At thy right hand there is plea-fure There is

There is pleasure At thy right hand there is plea-fure There is

There is pleasure At thy right hand there is plea-fure There is

There is pleasure At thy right hand there is plea-fure There is

There is pleasure At thy right hand there is plea-fure There is

6 7 6 5 3 6 7 6 6 6 4 5 3

plea-fure is plea-fure for e - - ver - more is plea-fure for e - - - ver -

plea-fure is plea-fure for e - - ver - more is plea-fure for e - - - ver -

plea-fure is plea-fure for e - - ver - more is plea-fure for e - - ver -

plea-fure is plea-fure for e - - ver - more is plea-fure for e - - - ver

plea-fure is plea-fure for e - - ver - more is plea-fure for e - - - ver

6 4 6 6 6 5 3 6 6 6 5 4 3

## Slow

more There is plea-fure for e - - ver - - - more.

more There is plea-fure for e - - ver - - - more.

more There is plea-fure for e - - ver - - - more.

more There is plea-fure for e - - ver - - - more.

more There is plea-fure for e - - ver - - - more.

6 4 5 3 7 4 5 3 2



# Full Anthem for four Voices:

The Music by Sig<sup>r</sup> CARRISSIMI; the Words adapted to it by D<sup>r</sup> ALDRICH,

## (PSALM XLIV, VERSE 1.)

Treble

Contra

Tenor

Bass

We have heard with our

We have heard with our ears O Lord And our

ears O Lord And our fa - - - thers have told us

fathers have told us of thy migh - - ty migh - ty works

We have

We have heard with our ears O Lord And

6 6 7 6



of thy migh - - - ty works. We have

And our fa - - thers have told us of thy migh-

heard with our ears O Lord And our fathers have told us

- - - our fathers have told us of thy migh - ty works have told us

6 5 6 6 7 6

heard with our ears O Lord and our fathers have told us of thy migh-ty works

- - - - ty migh-ty works thy migh - ty works that thou haft

of thy migh - - ty works thy migh - ty works that thou haft

of thy migh - - - ty works thy migh - ty works that thou haft

6 5 4 2 6 6 5 8 7 8 7 5 6 6 6

that thou haft done in the time of old

done in the time of old How

done in the time of old How thou didst drive out the

done in the time of old How thou didst drive out the hea - - then

6 4 3 3 4 2 6 6



How thou didst.

... thou didst drive out the hea - - then How thou didst drive out the

hea - - then with thy hand and plant them in and

with thy hand and plant them in and plant them in

6 6 6 5 56 4 3 76 6 5  
4 4 3

drive out the heathen with thy hand and plant and plant them

hea - then with thy hand and plant them in and plant them

plant them in and plant them in

For they got not the land by their

6 56 6 4 3 65 6 5 #  
87

in It was not their own arm

in and - - - plant them in For they got not the

For they got not the land by their own sword it was not

own sword it was not their own arm not their own arm that

5 6 6 5 6 6



help -- ed them for they got not the land by their own sword for -

land by their own sword it was not their own arm not their

their own arm that help - - - ed them for they got not the

help -- ed them

5 6 6

- - they got not the land by their own - sword It

own arm help -- ed them

land by their own sword the land by their own sword

For they got not the land by their own sword it was

# 4#3

was not their own arm - - - it was not their own arm

It was not their own arm not their own arm -

It was not their own arm that

not their own arm that help - ed them it was not their own arm -

6 5 6 5 4 3 5 6 3 4



that help - - - ed them It was not their own  
 - - that help - - ed them but it was thy right hand thine arm and the light of thy  
 help - - - - - ed them  
 - - - that help - ed them

6 6 5 4 #3  
 3 3

arm but it was thy right hand thine arm and the light of thy coun - - te -  
 coun - - te - - - - nance Not their own arm  
 It was not their own arm  
 But it was thy right hand thine arm and the light of thy coun - - te -

# 6 5 6  
 2

nance thy coun - te - - nance it was not their own  
 but it was thy right hand thine arm and the light of thy  
 but it was thy right hand thine arm and the light of thy  
 nance

6 6 6



arm but it was thy right  
coun - - - te - - - nance and - -  
coun - te - - nance thy right hand thine arm and the light  
But it was thy right hand thine arm and the light of thy

8 7 6 7 5 6  
4 3

Verfe

hand thine arm and the light of thy coun - - - te - - - nance Thou  
the light of thy coun - - - te - - - nance Thou  
of thy coun - - - te - - - nance  
coun - - - te - - - nance thy coun - - - te - - - nance

5 6 6 7 6 4 3  
3 4

art my King O God  
art my King O God Thou art my King O God fend help -  
Thou art my King O God fend help fend  
Thou art my King O God

7 6 6 # 7 6  
5



... unto Ja - - - - - cob fend help unto Ja - - cob fend help fend.

help unto Ja - - - cob fend help unto Ja - - - - - cob fend help fend

fend help fend help un-to Ja - - - - - cob fend help fend

b5 #3 4 5 6 4 #3 7 6 b5 #7 6 6 4 #3

### Chorus

Through thee will we o - - - ver-throw our e - - ne - - - mies

help unto Ja - - - cob Through thee will we o - - - ver-throw our e - - - ne - - - mies

help unto Ja - - - cob Through thee will we o - - - ver-throw our e - - - ne - - - mies

help unto Ja - - - cob Through thee will we o - - - ver-throw our e - - - ne - - - mies

4 3 4 2 5 2 6

and in thy name will we tread them down that rise

mies will we o - - - ver-throw our e - ne - - mies and in thy

throw our e - - - ne - mies and in thy name will we tread them

o - ver-throw will we o - - - ver-throw our e - - - ne - mies and in thy

6 6 7 5 7 6 5 2 6



up a - - - gainst us that rife up a - - gainst us a -

name will we tread them down that rife up a - - gainst us that

down that rife up a - - gainst us that rife

name will we tread them down that rife up a - - gainst us that

6 5 6 56 56 76 6 87

gainst us that rise up a - - gainst us that  
 rise up a - - gainst us that rise up a - gainst us that rise - -  
 up a - - gainst us that rise up a - gainst a - - - gainst us that rise -  
 rise up a - - gainst us that rise up a - - gainst us that rise up -  
 43 87 4#3 6 56 7

rife up a - - gainst us that rife up that rife up a - - gainst us .  
 up a - - - gainst us that rife up a - gainst a - - gainst us .  
 up a - - - gainst us that rife up a - - gainst us .  
 a - - - - gainst us that rife up a - - - - gainst us .

6 7 4 4#3 5 6 4 2 6 5 4 6 5 4 4 3



# Full Anthem

## for four VOICES:

Composed by the late MR CHARLES KING,

Almoner of St Paul's Cathedral, LONDON. &c.

### PSALM XXXIII. VERSE 1.

Verse

Treble  
Contra  
Tenor  
Tenor  
Bass

Re - joyce in the Lord O ye righteous For it becometh well the

Re - joyce in the Lord O ye righteous For it becometh well the

Re - joyce in the Lord O ye righteous For it becometh well the

Re - joyce in the Lord O ye righteous

6 6 87 9 8 87 # 6 6  
65 4 3

Cho.

just to be thankful Verse For

just to be thankful For it becometh well the just - - - to be thankful For

just to be thankful For it becometh well the just - - - to be thankful For

For it becometh well the just to be thankful For

6 6 5 # 5 6 6 6 4 5 3



## Verse

it be-cometh well -- the just to be thank- full Praise the Lord with

it be-cometh well the just the just to be thank- full Praise the Lord with

it be-cometh well the just the just to be thank- full Praise the Lord with

it be-cometh well -- the just to be thank- full Praise the Lord with

7 b5 6 7 6 7 4 3 6 6 5

harp Praise the Lord with harp Sing praises Sing praises

harp Praise the Lord with harp Sing prais- - - - es Sing

harp Praise the Lord with harp Sing prais- - - - es Sing

harp Praise the Lord with harp Sing prais- - - - es Sing

# 6 4 6 4 3

Sing praises un- to him with the lute - and in-stru-ment of ten strings

prais- - - - es un- to him with the lute - and in-stru-ment of ten strings Sing

prais- - - - es un- to him with the lute and in-stru-ment of ten strings Sing

prais- - - - es un-to him with the lute and instrument of ten strings Sing

6 6 8 7 6 5 # 7 # 9 8 6 4 6 4 # 3



praises un--to him with the lute and instru-ment of ten strings

praises un--to him with the lute with the lute and instru-ment of ten strings

praises un--to him with the lute the lute and instrument of ten strings

5 6 6 7 / 4 3, 5 6 / 3 4, 7 6 / 5 4, 6, 7, 7, 6 5 / 4 3

## Cho.

For the word of the Lord is true and all his works... his works are

For the word of the Lord is true and all his works his works are

For the word of the Lord is true and all his works are

For the word of the Lord is true and all... his works are

7, 6 5, 5 6 6, 5 6 / 3 4, 6

faith---full for the word of the Lord is true and all his

faith---full for the word of the Lord is true

faith---full for the word of the Lord is true

faith---full for the word of the Lord is true

7 6, 6, 6, 6 5, #





works are faith-full And all

And all his works are faithful And all

And all his works are faithful And all his

And all his works are faith-full And all his

6 7 6 5 4 3 6



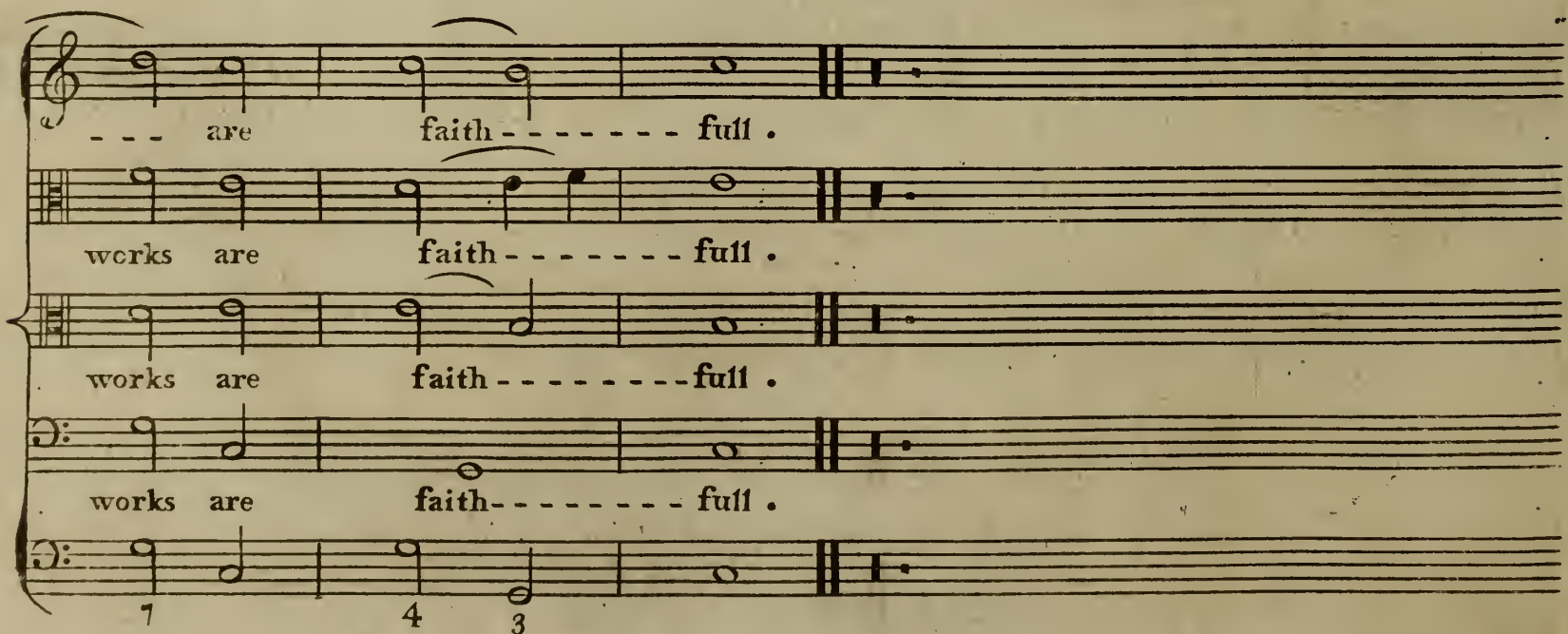
his works are faith- - - full and all his works

his works are faith- - - full and all his

works - - - are faith- - - full and all his

works - - - are faith- - - full and all his

7 7 4 3 6 7



are faith- - - full .

works are faith- - - full .

works are faith- - - full .

works are faith- - - full .

7 4 3



# Full Anthem

## FOR FOUR VOICES:

Composed by Mr Handel.

Revelations, Chapter XIX, Verse 6.

Treble

Contra

Tenor

Tenor

Bass

Hal - le - lujah Hal - - le-lujah Halle - lujah Hal-le-

Hal - le-lujah Hal - - le-lujah Halle - lujah Hal-le-

Hal - le-lujah Hal - - le-lujah Halle - lujah Hal-le-

Hal - le-lujah Hal - - le-lujah Halle - lujah Hal-le-

6 6 6 6 6 6 4 3

lujah Hal - - le-lujah Hal - le-lujah Hal - - le-lujah Halle - - lujah Halle-lujah Hal - le - lujah

lujah Hal - - le-lujah Hal - le-lujah Hal - - le-lujah Halle - - lujah Halle-lujah Hal - le - lujah

lujah Hal - le - lujah Hal - le-lujah Hal - - le-lujah Halle - - lujah Halle-lujah Hal - le - lujah

lujah Hal - le-lujah Hal - le-lujah Halle - lujah Halle-lujah Hal - le - lujah

6 6 4 3 6 6 6 6 6 6 7 8



For the Lord God Omnipotent reigneth Hal-le-lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Hal-le-lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Hal-le-lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Hal-le-lujah Halle-lujah Halle-lujah Hallelujah

No Chords . 6 6 6 6

Halle--lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Halle--lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Halle--lujah Halle-lujah Halle-lujah Hallelujah

For the Lord God omnipotent reigneth Halle--lujah Halle-lujah Halle-lujah Hallelujah

No Chords . 6 6 6 6

For the Lord God omni - - - potent reign - - - eth Halle-lujah Hal-le-

Halle--lujah Halle-lujah Hallelujah Halle-lujah

Halle-lujah Halle-lujah Halle-lujah Hal - - - le - - - jah Hallelujah For

Halle-lujah For

6 6 6 3 4 6 6 2



[illegible]

Hallelujah Hallelujah Halle - lujah Hallelujah Hallelujah Hal - le - lu-  
 lujah For the Lord God om - ni - - po - tent rein-  
 Hallelujah For the Lord God om - ni - - - po - tent reign-  
 lujah Hallelujah Halle - lujah Hallelujah Halle - lujah Halle-  
 6 6 6 6 7 5 6

## Piano.

jah Hal - - - le - - - lu - - - jah The kingdom of this world  
 eth Hallelujah Halle - lu - - jah The kingdom of this world  
 eth Hal - - le - - - lu - - - jah The kingdom of this world  
 lujah Halle - - lujah Halle - lu - jah The kingdom of this world  
 Piano.



**Forte.**

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ

is be - come the kingdom of our Lord and of his Christ and of his Christ and

**Forte.** 6 6 6 5 4 3 6 6 4 2 6 6 6 6 No Chords.

And he shall reign for ever and e - - -

he shall reign for e-ver and e--ver for ever and e - ver and he shall

Chords 6 4 6 4

And he shall reign for ever and e - - ver for ever and ever for

ver and he shall reign for e-ver and e - - - ver. and he shall

reign and he shall reign for ever and ever for ever for ever and ever for

6 6 5 6 4 5 3 6 6 5



e-ver and e-ver King of kings and Lord of  
 e-ver and ever King of kings and Lord of  
 reign for ever and ever For ever and ever Halle-lujah Halle-lujah  
 e-ver for ever and ever For ever and ever Halle-lujah Halle-lujah  
 5 6 6 6 5 6 6 6 6 6

lords King of kings and  
 lords For ever & ever Halle-lujah Halle-lujah  
 For ever and ever Halle-lujah Halle-lujah For ever & ever Halle-lujah Halle-lujah  
 For ever and ever Halle-lujah Halle-lujah For ever & ever Halle-lujah Halle-lujah  
 6 6 6 6 6 6 6 6

Lord of lords King of kings and  
 For ever & ever Halle-lujah Halle-lujah For ever & ever Halle-lujah Halle-lujah  
 For ever & ever Halle-lujah Halle-lujah For ever & ever Halle-lujah Halle-lujah  
 For ever & ever Halle-lujah Halle-lujah For ever & ever Halle-lujah Halle-lujah  
 6 6 6 6 6 # 6 # 6 # 6



Lord of lords - - and Lord of lords And he shall reign

King of kings and Lord of lords And he shall reign -

King of kings and Lord of lords And he shall reign and he - - shall

King of kings and Lord of lords and he shall reign for e - - ver and e -

6 5 6 6 7 6

And he shall reign for e-ver and e - - - ver For ever and

- And he shall reign shall reign for e - ver and e - - - - ver King of kings For ever and

reign And he shall reign for e - ver and e - - - - ver King of kings - -

ver And he shall reign for ever and ever King of kings For ever and

7 6 6 6 6 4 6 6 6

ever Halle-lujah Halle--lujah and he shall reign for e-ver for ever & e -

ever and Lord of lords Halle-lujah Halle - lujah and he shall reign for ever & e -

- and Lord of lords - - - - and he shall reign for e - ver & ever & e -

ever and Lord of lords Halle-lujah Halle - lujah and he shall reign for e - ver & ever & e -

6 6 6 6 6 4 3



ver King of kings and Lord of lords King of kings and Lord of lords and

ver King of kings and Lord of lords King of kings and Lord of lords and

ver King of kings and Lord of lords King of kings and Lord of lords and

ver King of kings and Lord of lords King of kings and Lord of lords and he shall

he shall reign for ever and e---ver King of kings and Lord of lords Halle-

he shall reign for ever and e---ver for ever and ever for ever and ever Halle-

he shall reign for ever and e---ver for ever and ever for ever and ever Halle-

reign for ever and ever and e--ver for ever and ever for ever and ever Halle-

Iujah Halle-- Iu-jah Halle-Iujah Halle-- Iujah Hal--le-- Iu--jah.

Iujah Halle-- Iu-jah Halle-Iujah Halle-- Iujah Hal--le-- Iu--jah.

Iujah Halle-- Iu-jah Halle-Iujah Halle-- Iujah Hal--le-- Iu--jah.

Iujah Halle-- Iu-jah Halle-Iujah Halle-- Iujah Hal--le-- Iu--jah.



## SANCTUS.

Dr Aldrich.

Treble  
Contra  
Tenor  
Tenor  
Bass

Ho -- ly Ho -- ly Ho -- ly Lord God of hosts Heav'n and earth are full

Ho -- ly Ho -- ly Ho -- ly Lord God of hosts Heav'n and earth are full

Ho -- ly Ho -- ly Ho -- ly Lord God of hosts Heav'n and earth are full

Ho -- ly Ho -- ly Ho -- ly Lord God of hosts Heav'n and earth are full

5 6 5 6 6 5 6

of thy glory Glo -- ry be to thee O Lord to thee O Lord most High.

of thy glory Glo -- ry be to thee O Lord to thee O Lord most High.

of thy glory Glo -- ry be to thee O Lord to thee O Lord most High.

of thy glory Glo -- ry be to thee O Lord most High.

6 4 3 5 6 4 6 5 6 4 3

## KYRIE ELEESON.

1<sup>st</sup>  
2<sup>d</sup>

Lord have mer -- cy have mercy up -- on us And in - cline our hearts to

Lord have mer -- cy And in - cline our hearts to

Lord have mer -- cy And in - cline our hearts to

Lord have mer -- cy And in - cline our hearts to

6 8 7 6 5 5 6 6 6



keep this law Lord have mer - - - cy have mer - cy up - - on us And

keep this law Lord have mer - - - cy And

keep this law Lord have mer - - - cy And

keep this law Lord have mer - - - cy And

6 4 5 3 6 8 4 7 3 6 5

write all these thy laws in our hearts we be - - - feech thee .

write all these thy laws in our hearts we be - - - feech thee .

write all these thy laws in our hearts we be - - - feech thee .

write all these thy laws in our hearts we be - - - feech thee .

5 8 6 7 5 6 6 6 6

# DOXOLLOGY

To be Sung after the

PRIEST has named the

GOSPEL. —

**Very Slow**

Glo - - ry be to thee O Lord .

Glo - - ry be to thee O Lord .

Glo - - ry be to thee O Lord .

Glo - - ry be to thee O Lord .

6 6 6 4 3



# THE COMMUNION HYMN - GLORIA IN EXCELSIS.

Set to Music by the late Rev.<sup>d</sup> Mr Langdon,

Prebendary of Bodmyn, CORNWALL; Subchanter, Priest, Vicar, and Master of the  
Choristers belonging to the Cathedral Church of EXETER.

Glory be to God on high and in earth and in earth peace good will towards.

men we praise thee we bless thee we wor--ship thee we glory-fy thee we give

thanks to thee for thy great glo--ry O Lord God Heav'nly King

God the Father al-migh--ty O Lord the only begotten Son Je-su Christ O

Lord God Lamb of God Son of the Father that takest a-way the sins of the

Chorus.  
world have mercy have mercy up--on us have mercy have mercy up--on us



Verfe.

Chorus.

Thou that takest a - way the fins of the world have mercy have mercy up - - on us have.

Verfe.

mercy have mercy up - - on us Thou that takest a - - way the fins of the world re -

Chorus.

Verfe.

ceive our pray - - ers re - ceive our pray - - ers Thou that fitteft at the right hand of

Chorus.

Verfe.

God the Father have mer - cy up - on us have mercy up - - on us For thou thou

on - ly art Ho - - ly thou only art the Lord thou on - ly O Chrift with the Ho - - - ly

Ghoft art moft high in the Glo - ry of God the Father in the Glo - ry of God the

Chorus.

Father in the Glo - ry of God of God the Father A - - - men.



# THE ORDINATION HYMN.

*Veni Creator Spiritus*

Set to Music by the late Rev.<sup>d</sup> Mr Langdon.

Come Ho - - - ly Ghost our - - Souls - - - in - - - spire and

Come Ho - - - ly Ghost our - - Souls in - - - - spire and

light - - - en with ce - - - les - - - tial fire. thou the a - - noint - - ing

light - - - en with ce - - - les - - - tial fire thou the a - - - noint - - ing

Spi - - - rit art who dost thy seven fold gifts im - part thy blef - - - fed

Spi - - - rit art who dost thy seven fold gifts im - - part thy blef - - - fed

unc - tion - from a - - - hove is com - - fort Life and fire of

unc - tion from a - - - - hove is com - - fort Life and fire of



Love en - - - a - - ble with per - - pe - - - tual light the dulness of our

Love en - - - a - - ble with per - - - pe - - - tual light the dulness of our

6 7 6 6 7 6 5 6 5 # 6 6 6 6 4 6

blind - - ed fight a - - - noint - - - and chear our foil - - - ed face with

blind - ed fight a - - - noint and chear our foil - - ed face with

6 4 6 5 7 6 # 5 6 7 6 6 6 5

the - - a - - bun - dance of thy grace keep far our foes give peace at

the - - a - - bun - dance of thy grace keep far our foes give peace at

6 6 7 6 4 6 7 6 6 7 6 5 6 5

home where thou art guide no ill can come teach us - - - to know the

home where thou art guide no ill can come teach us to know the

# 6 6 4 6 6 6 4 6 5 7 6 # 5 6 7 6

Fa - - - ther Son and thee - - of both to - be but one that

Fa - - - ther Son and thee - - of both to - be but one that

6 6 6 6 6 7 6 4 5 3 4



[illegible]

sing praise to thy e - - - ter - - - nal me - - rit Father Son and  
 sing praise to thy e - - - - ter - - - - nal me - - rit Fa - ther Son and  
 6 7 6 6 7 6 5 6 5 6 5 # 6 6 4 6

**Pia.**

Ho - - - ly Spi - rit praise to thy e - - - - - ter - - - - - nal me - - - rit

Ho - - - ly Spi - rit praise to thy e - - - - - ter - - - - - nal me - - - rit

6 4 6 5 4 #3 6 7 6 6 7 6 5 6 5 6 5 #

Mezzo for. Pia.

Fa - - ther Son and Ho - - - ly Spi - rit Fa - - ther Son and Ho - - ly

Fa - - ther Son and Ho - - ly Spi - rit Fa - - ther Son and Ho - - ly

6 6 4 6 6 4 5 4 #3 6 6 4 6 6 4 5 4 #3

Full.

Spi-rit A-men.

Spi-rit A-men.

Spi-rit A-men.



# CHANTS.

1

## Double Chants.

1<sup>st</sup> Verfe 2<sup>d</sup> Verfe

2

3

4



5

6 6 6 6 4 2 6 4 5 3

6

6 6 5 6 7 4 7 # 6 5 6 6 4 5 3

1

Single Chants

6 # 6 6 6 6 4 # 3 6 5 6 6 6 4 5 3

3

4

6 7 # 4 5 5 6 6 4 # 3 # 6 6 5 6 4 3



5 6

7 8

9 10

11 12



13 14

Handwritten musical score for 'The Rose Tree' in G major (one sharp) and 2/4 time. The score is written on four staves. The first two staves are for the treble clef, and the last two are for the bass clef. The music is in common time (C). The key signature is one sharp (F#). The score includes measures 13 and 14, with measure numbers written above the staves. The melody is simple and consists of eighth and quarter notes. The bass line provides a simple accompaniment with quarter and eighth notes. The score ends with a double bar line and repeat dots.

Handwritten musical score for "The Rose Tree" on aged paper. The score is written on four staves. The first staff is for the Treble Clef, and the second is for the Bass Clef. The third and fourth staves are for the Piano accompaniment. The music is in G major (one sharp) and 2/4 time. The score is divided into two systems, labeled 15 and 16. The first system (15) contains the first two staves, and the second system (16) contains the last two staves. The piano part includes fingerings and a "6 5" marking. The score is handwritten in ink on aged, slightly stained paper.

A musical score for the song "The Rose Tree". The score is written for four staves: Treble Clef, Alto Clef, Tenor Clef, and Bass Clef. The key signature is one sharp (F#), and the time signature is common time (C). The music is divided into two measures, 17 and 18. Measure 17 contains the first line of the melody and the first line of the accompaniment. Measure 18 contains the second line of the melody and the second line of the accompaniment. The melody is written in the Treble Clef, and the accompaniment is written in the Bass Clef. The lyrics "The Rose Tree" are written below the melody. The score is a page from a music book, with the page number 17 visible in the top left corner.

This musical score is for the song "The Rose Tree" in G major, 2/4 time. It is a three-part setting for voice, piano, and organ. The score is divided into two systems, labeled 19 and 20. The first system (19) contains the first two measures of the piece. The second system (20) contains the next two measures. The piano part is written in treble clef, and the organ part is written in bass clef. The organ part includes figured bass notation (6, 6, 6, 4, 6, 8, 7, 6, 5, 4, 3, 6, 4, 5, 6, 2, 6, 4, 5, 3) indicating the harmonic structure. The lyrics "The Rose Tree" are written below the piano part.



# MUSIC,

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## For Concerts.

### Overtures, Simphonies and Concertos, in Parts.

<b>S</b> chwindl's six favourite Overtures	o	10	6
Dibden's Overture to the Institution of the Garter	—	o	2 6
Dr. Arne's Overture to Artaxerxes	—	o	2 0
Retzel's six Simphonies, Op. 1st.	—	o	10 6
Effer's six Simphonies, Op. 1st.	—	o	10 6
Effer's six ditto, Op. 2d.	—	o	10 6
Ditto in single Numbers, each	—	o	2 0
Bach's six Opertures, Op. 8th	—	o	12 0
Ditter's six Simphonies	—	o	12 0
Graaf's six Simphonies, Op. 11th	—	o	10 6
Fisher's six Simphonies	—	o	10 6
Ricci's five Simphonies, each	—	o	2 6
Emanuel's three Simphonies—	—	o	6 0
Van Maldere's six Overtures or Simphonies, in eight Parts	—	o	10 6
Van Maldere's six Overtures—	—	o	12 0
<i>N. B. In the above Set is the favourite Medley Overture composed for Vauxhall Gardens.</i>			
Van Maldere's six Overtures in four Parts, for small Concerts	—	o	8 0
Richter's six Overtures, third Set	—	o	15 0
Dr. Arne's four Overtures	—	o	8 0
J. Collet's six Overtures	—	o	10 6

### Select, or, single Overtures.

Maldere's Overture, Numb. I.	—	o	2	0
Ditto ——— Numb. II.	—	o	2	0
Ditto ——— Numb. III.	—	o	2	0
Ditto ——— Numb. IV.	—	o	2	0
Ditto ——— Numb. V.	—	o	2	0
Ditto ——— Numb. VI.	—	o	2	0
Giordani's Overture to the Elopement Numb. VII.	—	o	2	0
Maldere's Overture, Numb. VIII.	—	o	2	0
Dibden's Overture to the Padlock Numb. IX.	—	o	2	0
Overture to King Arthur, Numb. X.	o	2	0	
Dr. Arne's ditto to Elfrida, Numb. XI.	o	2	0	
Ditto—ditto to the Rose, Numb. XII.	o	2	0	
Overture to the Deferter	—	o	2	0
Guglielmi's Overture	—	o	2	0
Rulof's single Symphony	—	o	2	6
Chalon's ditto	—	o	2	0
Bach's favourite single periodical Symphony	—	o	2	0
Just's Concerto, for all Admirers of the Violin	—	o	2	6
Hargrave's five Bassoon Concertos	—	o	10	6
Richter's six Harpfcord or Organ Concertos, with Parts	—	o	10	6

Stamitz's six Harpfcord or Organ Concertos, with Parts	—	o	12	0
Just's six Harpfcord or Organ Concertos, with Parts	—	o	12	0
Just's six Violin Concertos, with Parts	o	12	0	
Bach's, of Berlin, three Organ Concertos, with Parts, second Set	—	o	7	6
Hafle's favourite Concerto	—	o	1	6
Boyton's single Concerto for the Harpfcord or Organ, with Parts	—	o	1	6
Ditto. ——— ditto	—	o	2	0
Wagenfeil's favourite Harpfcord or Organ Concerto, with Parts	—	o	3	6
Exaudit's Minuet, in eight Parts	—	o	2	0

### Quintetts, Quartetts, Marches, &c. in Parts.

Reinard's six Concertos, or Quintetts, for German Flute, Violins, &c.	o	10	6
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Berretta's Quartetts, ditto ———	o	10	6
Bach's six Quartetts, for Violins, Op. 9,	o	10	6
Haydon's six ditto for ditto, Op. 7, —	o	8	0
Ricci's Quartetts, Op. 8, ———	o	8	0
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A Collection of Marches and Airs for Violins, German Flutes or Hautboys the most of which has Basses for the Violoncello or Harpsicord ———	o	6	0
These are publish'd in 12 Numbers			
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Abel's three Trios, for a Violin, Violoncello and Bass	—	o	5	0
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Effer's six ditto ——— ditto	—	o	6	0
Graaf's six ditto ——— ditto, Op. 10	o	6	0	
Leach's six ditto ——— ditto	—	o	5	0
Flackton's ditto ——— ditto	—	o	5	0
Cappellett's twelve ditto	—	o	4	0
Kammell's Nottornos for ditto, Op. 3d.	o	7	6	
Haydn's six Trios for ditto, Op. 3d.	—	o	6	0
Misliweck's six ditto	—	o	7	6
Guerini's ditto, Op. 8th	—	o	6	0

Galliotti's ditto, Op. 4th	—	o	27	6
Barfanti's ditto	—	o	5	0
Haydn's twelve easy Minuets for two Violins and a Bass	—	o	2	6
Venetian, Italian, Spanish, and Portuguese Minuets, in three Parts, for Violins	—	o	2	6
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Caneletta's Trios, for two Violins and a Guittar	—	o	15	0
Eight Italian Trios for Violins or German Flutes	—	o	6	0
A. B. C. D. four Italian Trios for Violins or German Flutes	—	o	2	0
Magherini's Trios ditto	—	o	5	0
Ricci's Trio for Violin, Viola and Bass, Numb. I.	—	o	1	6
Humbl's favourite Set of six Trios Op. 7	o	7	6	

### Trios for German Flutes.

Wendling's six Trios for German Flutes Op. 1.	—	o	5	0
Campioni's eight favourite ditto, for ditto, Op. 4th	—	o	7	6
Twelve Dutch Minuets for ditto	—	o	1	6
Filtz's six Trios for ditto, Op. 2d	—	o	7	6
Toeschi's six ditto, for ditto	—	o	6	0
Bourdañni's six ditto, for three ditto	—	o	5	0
Toeschi's six Trios for a German Flute, Violin and Bass	—	o	6	0
Pla's six Trios for Hautboys or German Flutes	—	o	6	0
Airs, as perform'd at the Jews Synagogue, for two German Flutes, or Violins and a Bass	—	o	1	6
Haydn's twelve Minuets for two German Flutes and a Bass	—	o	2	0

### Duets for Violins.

Bach's six Duets for two Violins	—	o	5	0
Effer's ditto	—	o	4	0
Noferi's ditto	—	o	3	0
Schwindl's ditto	—	o	3	0
Sabitino's twelve Pocket Duet's ditto, Op. 2d.	—	o	1	6
Guerini's six Duets, ditto, Op. 11th	o	4	0	
Boccherini's four ditto,	—	o	4	0
Fisher's six ditto	—	o	7	6
Nardini Pla, &c. ditto	—	o	5	0
Humble's ditto	—	o	5	0
Schwindl's Duets, for Violin and Violoncello, Op. 6th	—	o	5	0
Asplmayr's ditto	—	o	5	0
Jews Airs for Violins or German Flutes	o	1	6	
Bourdani's eighteen familiar Duets for ditto	—	o	2	0



## Duets for German Flutes

Bate's twelve Duets for two German Flutes, 3d. Book	o	3	0
Stamitz's six Duets for German Flutes	o	3	0
Kernl's ditto for ditto	o	3	0
Blanc's ditto	o	3	0
Blank's ditto, of London	o	5	0
Gerrard's ditto, 2d Edition	o	3	0
Leoni's ditto	o	3	0
An Evenings Amusement, being twelve favourite Minuets, six new Marches and six Solo Minuets, with an Accompaniment in the Manner of a Bass, for two German Flutes	o	2	6
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Just's Duettinos for ditto	o	2	6
Giordani's six Duets for ditto	o	4	0
Toefchi's easy ditto	o	2	6
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Schobert's six Duets for two Bassoons	o	3	0
Bate's six ditto	o	2	0
Blanc's eighteen Duettinos, for French Horns, Hautboys, or Clarinets	o	2	6
Flackton's six Solos for a Violoncello and Tenor	o	4	0

## Solos, Marches, Dances, Cotillons, &amp;c. for the Violin.

Geminiani's Art of playing the Violin (see Instructions)			
Lolli's six grand Solos for the Violin	o	5	0
Noferi's six Solos, Op. 11th	o	6	0
Sani's favourite Solo	o	1	0
Tartini's two Solos	o	1	0
Vivaldi's Cuckoo Concerto	o	0	6
Baumgarten's six Solos for a Violin and Bass	o	6	0
Pinto's six ditto for ditto	o	10	6
Vivaldi's third Concerto	o	0	6
Vivaldi's fifth ditto	o	0	6
Vivaldi's twelfth ditto	o	0	6
Lang's two excellent Solos	o	1	6
Siret's Airs with Variations	o	2	0
A third Collection of quick Marches	o	1	0
Twenty-four new Cotillons	o	1	6
Southern's English Dances	o	1	6
Delatre's Cotillons	o	1	6
Maifon's Allemands	o	1	6
Dances and Minuets from 1768 to 1773 each	o	0	6
New Minuets for 1774 and 1775, each	o	0	6
Dances for ditto, each	o	0	6
Longman and Lukey's compleat Pack of Country Dances and Cotillons, with Figures to each, on a Pack of Cards, not larger than common Cards	o	2	6
Cafes for ditto	o	0	9

The Court, City and Country Gentlemen and Ladies polite Amusement; a complete Pack of Country Dances, by Mr. Le Maire, never before published

Cafes for ditto	o	0	9
Dibdin's Country Dances and Cotillons compos'd for Shakespeare's Jubilee	o	1	0
Dibdin's twelve Minuets for ditto	o	0	6
Airs for the Pageant in the Jubilee	o	1	6
Twelve new favourite Country Dances and six Cotillons, as perform'd at Almack's, Sohø, and the Pantheon	o	1	6
N. B. This is the most favourite Collection now in Vogue			
Spanish Olio, or Medley Solo	o	0	6

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Giordani's six easy Solos for the German Flute, dedicatad to Sir Charles Bingham	o	7	6
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Tacet's Minuets and thirty-six Preludes in different Keys, for a German Flute

Arnold's Effex Orpheus, containing the most celebrated Airs, Minuets, Marches and Song Tunes, with some choice Duets, for two Flutes	o	3	6
N. Blanc's six Solos for German Flute	o	5	0
Wendling's Concerto ditto	o	1	6
Airs of the Pageant, in the Jubilee	o	1	6
The Comic Dances at the Theatre Royal in Drury-lane, containing among other favourite Pieces, the Postillions Dance in the Trip to Scotland, the Wake, and the Nosegay	o	2	0
Comic Tunes and Songs in the Elopement, for ditto	o	2	0
Ditto with the Overture	o	2	6
New Comic Tunes and favourite Songs in the Witches; also the favourite Songs in the Twelfth Night, the two Gentlemen of Verona, &c. by Vernon, Hooke, &c.	o	2	0

## Airs in the following Operas, for the German Flute or Violin.

Love in a Village	o	1	6
Ladies Frolick	o	1	6
Artaxerxes	o	2	0
Institution of the Garter	o	1	6
Padlock	o	1	6
Lionel and Clarissa	o	1	6
Cymon	o	2	0
Elfrida	o	2	0
Desferter	o	2	0
Golden Pippin	o	2	0
Christmas Tale	o	2	0
Beggars Opera	o	1	6
Sylphs, or Harlequin's Gambols	o	1	6
Maid of the Oaks	o	1	6
The Election	o	1	0

## For the Guittar.

Thackray's Lessons, first Set	o	3	6
Thackray's ditto, second Set	o	3	0
Haxby's twenty-four easy Airs	o	1	0
A new Collection of Cotillons	o	1	6
Twelve Songs and a Cantata, with a Scale	o	2	0
Schuman's six Solos	o	5	0
Schuman's Songs, first Set	o	3	6
Ditto second Set	o	5	0
Twelve new Lessons by a young Lady	o	1	6
Noferi's Lesson, Op. 12	o	3	0
Vauxhall and Marybone Songs, &c. with the Words	o	1	6
Thackray's forty-four Airs, properly adapted for one or two Guittars	o	3	0
Thackray's twelve Divertimentos for two Guittars, or a Guittar & Violin	o	5	0
Citraeini's six Divertimos for two Guittars, or a Guittar and Violin	o	3	0

## Airs, &amp;c. in the following Operas, with Words, for the Guittar.

The Padlock	o	1	6
Cymon	o	2	0
Ladies Frolic, by Mr. Bates and Dr. Arne	o	1	6
Institution of the Garter	o	1	6
Golden Pippin	o	2	0
Desferter	o	2	0
Love in a Village	o	1	6
Elfrida	o	2	0
Christmas Tale	o	2	0
The Sylphs	o	1	6
Magdalen Hymns	o	1	6
Foundling ditto	o	2	0
A Collection of Scotch and English Tunes, adapted for one and two Guittars	o	1	6
Bate's Duets	o	2	0
Bates's eighteen Duettinos ditto	o	2	6
Bach Junr's, Sonata, with an Accompaniment for a Violin	o	0	9

## For the Harpsicord, Organ, or Piano

## Forte.

Dibdin's favourite Lessons	o	7	6
Nichelman's six ditto	o	4	0
Kirshaw's ditto	o	4	0
Wife's ditto	o	5	0
Flackten's ditto	o	4	0
Pergolese's eight favourite ditto	o	7	6
Giordani's six Lessons, with an Accompaniment for the Violin	o	10	6
Colizzi's first Lessons	o	2	0
Wagenfeil's, &c. easy Lessons, forming together a proper Gradation for young Beginners	o	3	0
Green's single Lesson	o	0	6
Kunzen's favourite ditto	o	0	6
Alcock's ditto	o	0	6
Galluppi's favourite ditto	o	1	0
Six Sonatas for the Harpsicord, compos'd by John De Betaz, Op. 1st	o	4	0
Mac Gibbons's Scotch Tunes with Variations, three Numbers, each	o	2	6
Bapticochi's single Lesson	o	1	0
Weldon's ditto	o	0	6
Smethergell's ditto	o	1	0
Taylor's ditto with Accompaniments	o	1	0
Castruci's single Lesson	o	0	6
Debatas's ditto	o	0	6
Bates's six Sonatas, with Accompaniments	o	6	0
Boccherini's ditto	o	10	6
Schobert's six select ditto, Op. 2d	o	10	6
Giordani's German Flute Solos, Harpsicord	o	7	6
Just's six Divertiments, with Accompaniments, Op. 1st	o	7	6
Just's six Sonatas with ditto, Op. 2d	o	7	6
Just's Sonatinos for Beginners, Op. 3d	o	2	6
Just's Sonatas with Accompaniments, Op. 5th	o	3	6
Giuseppe Sarti's three Sonatas	o	2	0
C. E. Bach's six ditto	o	8	0
Schuman's three Sonatas, with Accompaniments	o	5	0
Ricci's Sonatas, with ditto, Op. 6th	o	7	6
Wolfe's six Sonatas	o	3	0
Richters six Concertos	o	6	0
Hargrave's five ditto	o	4	0
Wife's six ditto	o	6	0
Stamitz's ditto	o	6	0
Giordani's ditto	o	7	6
Bach of Berlin's three Organ Concertos	o	4	6
Wagenfeil's favourite Concerto	o	1	6
Boyton's ditto	o	1	6
Hasse's ditto	o	0	6
Hawden's two Concertos for the Harpsicord, with Parts	o	5	0
Twenty Minuets and sixteen Reels or Country Dances, for the Harpsicord Violin, or German Flute, compos'd by Daniel Daw	o	2	6
Dr. Green, Travers, &c. Voluntaries, Book 1st	o	4	0
Handel, Dr. Green, &c. ditto, Book, second	o	4	0
Dr. Boyce, Smith, &c. ditto, Book, third	o	4	0
Kendal's six select Voluntaries	o	3	0
Alcock's Voluntaries	o	4	0
Green's ditto	o	5	0
Three Voluntaries play'd at Litchfield	o	0	1 1/2
Broderip's Fugues	o	1	0
Muller's ditto	o	3	6
Abel's six favourite Overtures	o	4	0
Flackton's ditto	o	5	0
Guglielmi's Overture	o	0	6
Bates's Medley Overture	o	0	6
Overtures to Artaxerxes, Love in a Village, Thomas and Sally, King Arthur, Elopement, Institution of the Garter, &c. each	o	0	6
Overture to the Desferter	o	0	9
Periodical Overtures, from No. 1, to 12, each	o	0	9
Boyton's second Concerto	o	2	0
Handel's Water Music	o	0	6
Fisher's favourite Rondeau	o	0	3
Maifon's Allemands	o	1	6



Captain Hawkins and Wade's Minuets with Variations, by Fisher	o	o	6
Delatre's Cotillons	o	1	6
Snow's Variations	o	2	0
Twenty-four new Cotillons	o	1	6
Geminiani's favourite Minuet with Variations	o	o	6
Van Maldere's Overture	o	1	6
A Collection of Scotch Tunes with Variations, for the Violin and a Bass for the Violoncello and Harpsicord, by the late Mr. Ahs. Mc. Lean, and other eminent Masters	o	5	0
Lady Powis's Minuet with Variations	o	o	6
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# VOCAL MUSIC.

## Songs, Cantatas, Catches and Glee's, for the Voice and Harpsicord, &c.

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Golden Pippin	o	7	6
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Pigmy Revels	o	2	6
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The Captive	o	4	0
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Vineyard Revels, by ditto	o	2	6
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